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VOL. XVIII.—No. 456.

APRIL 2, 1859.

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THE CRITIC for THIS DAY contains a PORTRAIT of

GEORGE GROTE, Esq.

From a Photograph by HERBERT WATKINS, 215, Regent-street. With a *fac-simile* Autograph and Biographical Sketch. A copy sent in return for five stamps.

THE PORTRAITS ALREADY PUBLISHED IN THE GALLERY ARE

No. 1. WILKIE COLLINS	in the CRITIC of June 5, No. 413.
No. 2. JOHN EVERETT MILLAIS	in the CRITIC of July 3, No. 417.
No. 3. EIGHTH HON. W. E. GLADSTONE	in the CRITIC of Aug. 7, No. 422.
No. 4. CHARLES DICKENS	in the CRITIC of September 4, No. 426.
No. 5. JAMES HANNAY	in the CRITIC of October 2 No. 430.
No. 6. CHARLES MACKAY	in the CRITIC of November 6, No. 435.
No. 7. WILLIAM HUNT	in the CRITIC of December 11, No. 440.
No. 8. M. LE COMTE DE MONTALEMBERT	in the CRITIC of January 1, No. 448.
No. 9. JUDGE HALIBURTON	in the CRITIC of February 5, No. 448.
No. 10. LORD BROUGHAM	in the CRITIC of March 5, No. 452.

The next portrait, shortly to be issued, will be of THOMAS CARLYLE, engraved from a Photograph, and accompanied by a *fac-simile* of his Autograph and a Biographical Sketch. To be followed by PORTRAITS of LORD STANHOPE, LORD MACLAULY, PROFESSOR FARADAY, and others, from photographs by Mr. MAUL, Messrs. MAUL and POLYBLANK, Mr. CLARKINGTON, and Mr. JOHN WATKINS, and other eminent photographic artists.

Each Portrait is accompanied by a *fac-simile* Autograph and Biographical Sketch.

Copies of each or either of the above sent post free for five stamps, or may be had by order of any Bookseller.

The Portraits may also be obtained in the Monthly Parts of the CRITIC, on July 1st, August 1st, September 1st, October 1st, November 1st, December 1st, January 1st, and February 5th, price 1s. 6d. each, comprising also the entire Literature and Art of the time.

CRITIC Office, 19, Wellington-street North, Strand, W.C.

THE CRITIC.

SAYINGS AND DOINGS.

THE REPORT OF THE PLAINT brought by Messrs. BRADBURY and EVANS against Mr. DICKENS will serve to show that we were not far wrong when we stated that *Household Words* would not be terminated by the defection of Mr. DICKENS. A report has been industriously circulated that a clause exists in the partnership deed to provide for such an extinction; but this turns out to be entirely untrue. The facts of the case as disclosed before the MASTER of the ROLLS appear to be that Mr. DICKENS is the actual owner of five-eighths of *Household Words*, and has the command over another eighth; whilst Messrs. BRADBURY and EVANS are the owners of the remaining quarter of the property. Refusing to sell on both sides, the only course is for one party to force a sale through the power of the Court of Chancery, and for an account to be taken. It is not difficult to predict the result of such a sale; for Mr. DICKENS's interest being as three to one over that of his adversaries, he can naturally afford to outbid them in the same proportion—seeing that whatever may be the purchase money, three-fourths of it must return into his own pocket. However this may turn out, there cannot be two opinions as to the fairness or unfairness of the positive announcement that *Household Words* was to cease; and the plea excusing that announcement, that “conducted by CHARLES DICKENS” was part of the title, and that *therefore* the publication really *did* cease by virtue of his retirement, is of a kind which must be characterised in the mildest applicable term as sharp practice; a plea of which Messrs. DODSON and FOGG, Mr. VHOLES, and Mr. TULKINGHORN might have approved; but which one would scarcely have expected to have been urged by the satirist who so righteously exposed the backsidings of the legal profession, and has always been distinguished for such a holy horror of special pleading. We do not think, therefore, that either side takes much profit or much credit from the transaction.

The incidents of Messrs. SOTHEBY's sale-rooms during the week about to close, might justly furnish a theme for the moralist on the impossibility of forecasting the future, and will certainly lead the dealer in rare books and manuscripts to lay to heart the utter futility of attempting to estimate the amount of enthusiasm which a sale like this of M. LIBRI's MSS. may excite in the minds of collectors and antiquarians. So far as the sale of his valuable MSS. has yet proceeded, M. LIBRI, we doubt not, will have been satisfied with its results; and there now seems every reason for supposing that the eager competition hitherto manifested, will continue the like good fortune to the end of the sale. This is, indeed, no more than had been expected. High prices had beforehand been predicted; and we believe that more than one dealer, convinced that *bargains* were not likely to reward his attendance, determined on staying away from the auction-room altogether. Such speculations on the high sums to be realised, the opening of the sale seemed, however, entirely to negative. The lots offered fetched but very moderate prices, and even tyros in the “art and mystery” were puzzled to see fairly written vellum MSS. of the fourteenth and fifteenth centuries knocked down at the “ridiculously small figures” of 3*l.* and 4*l.*, while astronomical treatises sold, like water-melons, at “a shilling” a-piece. This, however, was not to continue. Ere long, a change came o'er the spirit of the sale. Manuscripts, which another day might have sold for 25*l.*, excited a rivalry which soon ran them up to twice that sum; and, singular to remark, this not in one department of literature only, for Classics, Chronicles, Biblical MSS., Theological treatises, each in turn became objects of similar competition, and with like pecuniary results. This we are far from regretting; on the contrary, we greatly rejoice that there are men among us ready, like RICHARD of Durham, to “scatter money with a light heart, and redeem inestimable books with dirt and dust.” The higher the price, the better the guarantee that the MSS. thus highly paid for, will be carefully preserved. Nor is this all. In dusty lumber-rooms and damp churchwardens' chests, numerous MSS. still lie rotting, alike unknown and unvalued. Now and then only does it happen that a possessor, chancing to hear that such things fetch money, brings them into the market; and it cannot be doubted that the larger the sums paid for them, the likelier shall we be to have more of these relics of antiquity hunted up and brought to the light.

For the information of such of our readers as are curious in the prices fetched by MSS., we subjoin the following particulars of some of the LIBRI MSS. sold during the week:

Lot 14. *Æsopi Fabulæ; Amœni vel Prudentii Liber Evaæ Columbaæ; Liber Faceti; Joannis Chrysotomi Liber de VII. Virtutibus et Virtutis, &c.* This MS., described as on *vellum*, of the XIV. century, and containing unpublished matter, fetched 5*l.* 5*s.*

Lot 44. *Ambrosii Itinerarium.* A MS. of the XV. cent. On paper. 8*l.* 10*s.*

Lot 58. *Apologues, ou Parables; Tractatus moralis cum Sententiis Patrum; De Cohabitatione Mulierum cum Sacerdotibus, &c.* On *vellum*. XIII. cent. 16*s.*

Lot 62. *Aratus à M. Tullio Cicerone traductus.* On *vellum*. XV. cent. 9*l.*

Lot 78. *Aristotelis Liber de Animâ, ex Græcâ in Latinam linguam translatus ab F. B. Andres Bilio Mediolanensi.* On *vellum*. XV. cent. 6*l.* 10*s.*

Lot 104. *Augustini, S. Liber de Karitate in Epistolâ Johannis Apostoli.* On *vellum*. XI. cent. 10*l.* 10*s.*

Lot 111. *Austin, Seynt, His Meditacions and Confessions in Englysshe.* On *vellum*. XIV. cent. Formerly in the library of Henry VIII. 18*s.*

Lot 139. *Beda Presbyteri Commentarius in S. Marcum.* On *vellum*. XIII. cent. 12*l.*

Lot 140. *Beda Presbyteri Historia Gentis Anglorum Ecclesiastica.* 40*s.*

Lot 147. *Bernardi S. Liber de Contemptu Mundi; Prudentii Liber Evaæ Columbae, &c.* On *vellum*. XIII. cent. 5*l.* 12*s.* 6*d.*

Lot 157. *Bhagavat-Gita.* 34*s.* 10*s.*

Lot 160. *Biblia Sacra Latina.* On *vellum*. XI.-XII. cent. 11*l.*

Another, Lot 161, with the Prologues of S. Jerome. 18*s.*

Lot 163. *Boccaccio, Giovanni, Il Corbaccio.* Vellum and paper. 1467. 7*l.*

Lot 166. *Boccaccio, G. Teseida, Poema.* On *vellum*. 7*l.* 15*s.*

Lot 167. *Boccaccio, G., Nimphe d'Ameto.* 6*l.* 2*s.* 6*d.*

Lot 174. *Boethii, Anicii Manlii, Quæstiōnes Philosophicæ.* 7*l.* 15*s.*

Lot 180. *Libro di tutti li Condannati a Morte in Bologna, principiando l'anno 1540 sino al 1744, &c.* This MS. contains a list of all the criminals (*giustiziati*) since the above years, detailing the crimes for which they were executed, by hanging, decapitation, or burning. The criminals consist of banditti, murderers, heretics, forgers, men guilty of sacrilege, rape, stealing of nuns, &c. 12*l.* 12*s.*

Lot 184. *Bonet, Honouré, Le Livre de l'Arbre des Batailles; Le Livre nommé l'Ordre de Chevalerie.* On *vellum*. XV. cent. 10*l.*

Lot 202. *Cæsar, C. J. Commentariorum de Bello Gallico libri vii.* Vellum. XV. cent. 11*l.*

Lot 226. *Cassiani, S. Johannis, Collationes cum Patribus Egyptiis habitæ, &c.* 13*l.* 5*s.*

Lot 229. *Cassiodori Senatoris liber Humanarum Literarum, &c.* On *vellum*, of the VIII. and IX. cent.; containing apparently many valuable readings. A note prefixed to the MS. informs us that it was presented by a M. Bouché to M. Alexandre Dumas, at whose bankruptcy, after the revolution of 1848, it was sold. 50*s.*

Lot 238. *Chartier, Alain, L'Exil; Le Livre de Mellibet et Dame Prudence (par Christine de Pisan) &c.* A curious collection of old French poems. Paper. XV. cent. 25*s.* 10*s.*

Lot 241. *Ciceronis, M. T. Invectiva in Catalinam et in Sallustium; Orationes ante Exilium.* On *vellum*. XIV. cent. 35*s.* 10*s.*

Lot 243. *Cicero, de Senectute, &c.* Contains some various readings. Vellum. XV. cent. 8*l.* 15*s.*

Lot 246. *Ciceronis, M. T. Epistolæ ad Atticum, alias Familiare;* a beautifully written Italian MS. of the XV. cent. 50*s.*

Lot 248. *Ciceronis Officiorum Liber.* On *vellum*. XIV. cent. 11*l.* 11*s.*

Lot 249. *Ciceron, de Officiis cum glossis.* Vellum. 1425. 7*l.* 10*s.*

Lot 254. *Ciceronis, Rhetorica ad Herennium.* 8*l.*

Lot 258. *Cicerone, Rhetorica nova de Tulio translata in vulgare;* a finely written Italian MS. Vellum. XV. cent. 17*l.*

Lot 260. *Ciceronis Tusculana Disputationes.* 1414. 12*l.*

Lot 262. *Cisterciensis Ordinis S. Benedicti Officia Ecclesiastica et Regulæ.* Vellum. XIII. cent. 12*l.* 5*s.*

Lot 265. *Claudiani (Claudii) in Rufinum libri ii, et alia Opuscula.* Vellum. XII. cent. 19*l.*

Lot 269. *Columbani, S. Vita, Scripta ab ejusdem Discipulo, Jona Hiberno.* On *vellum*. IX. cent. This valuable MS. sold for 20*l.*

Lot 298. *Cypriani, S. Epistolæ et Opuscula.* A magnificent MS. written in the VII. and VIII. cent., and containing numerous important readings. 170*l.*

Lot 301. *Dante Alighieri la Divina Commedia.* Paper. XIV. cent. 58*l.*

Lot 302. *Dante Alighieri, Inferno, Purgatorio, Paradiso.* On paper. XV. cent. 32*l.*

Lot 313. *Diez, D. Manuel, Libre de Cavalls, &c.* Autograph MS. in the Valentinian dialect. 30*l.*

Lot 318. *Doanti, Notedia, Narrationes di diversi Casi, &c.* XVII. cent. 36*l.*

Lot 319. *Dominis, Marci Antonii, de Pace Religionis Epistola, &c.* XVII. cent. 29*l.*

Lot 320. *Donati Grammatici, urbis Romæ Edictio secunda.* Vellum. IX. Cent. 14*l.*

Lot 354. *Evangelia IV. Græcæ.* A fine MS. containing some various readings not often met with. Vellum. XI. cent. 17*l.*

Lot 355. *Evangelia IV. Armenice.* A fine MS., with illuminated calendar and titles. Vellum. XV.-XVI. cent. 98*s.*

Lot 356. *Evangelia IV. Latinæ.* Vellum. A beautifully written MS. of the IX. cent. 90*s.*

Lot 357. *Evangelia IV. Latinæ, cum Præfatione B. Hieronymi.* Vellum. IX. cent. 150*s.*

Lot 358. *Euangelia IV. Latinæ.* Vellum. XI. cent. 70*l.*

Lot 359. *Evangelia Occurrentia per totum Annum.* With finely illuminated capitals, and in excellent preservation. 100*l.*

Lot 367. *Art et Science de la Faulconnerie.* Paper. XV. cent. 6*l.* 15*s.*

Lot 399. *Galilei (Galileo), De Mundi Sphera cum Figuris.* Paper. XVII. cent. This exceedingly curious MS., written by Galileo's own hand, and unpublished, was purchased (we believe for the British Museum) for 101*l.*

Lot 430. *Gregorii Nysseni, S. Opuscula, Græcæ.* Vellum. Said to be of the IX. cent. and beautifully written, though considerably damaged by damp. 43*l.*

Lot 431. *Gregorii, L. Dialogorum libri iv.; Vita S. Simeonis.* Vellum. IX. cent. Formerly belonged to Pithou. 40*l.*

The fourth day's sale did not quite maintain the high prices of the preceding days. There were, however, some very fine lots, as will be seen from the subjoined examples:

Lot 477. *Hagadah Schel Pesach.* The Legend of the Paschal Feast, in Hebrew; one of the most extraordinary of the Jewish legends, supposed to have been written between the II. and V. cent., giving in detail the *Exodus* from Egypt. The illuminations in the Spanish style. Vellum. XV. cent. 108*l.*

Lot 481. *An extensive collection of Genealogies of Flemish, Dutch, and German Families.* XVI. to XVIII. cent. 12*l.* 12*s.*

Lot 482. *Hilduinii Abbatis Cenobii S. Dionysii in Francia Vita et Passio; Vita S. Symonis Trevirensis, Auctore Ostloh Monacho.* A vellum MS. of the XI. cent., said to be in the autograph of the Monk Ostloh. This curious MS. fetched only 15*s.*

Lot 495. *Homilia SS. Patrum in Evangelia IV.* Vellum. VIII. cent. 31*l.*

Lot 500. *Horatii Flacci Liber Epodon.* A beautiful little Italian MS. Vellum. 1454. 20*l.*

Lot 534. *Jacopone Da Todi, Poesie;* a fine MS. written on vellum in the XIV. cent. 31*l.*

Lot 535. *Jāmi, The Yusuf wā Zulaikhā,* a Persian poem, containing the Loves of Joseph and Potiphar's Wife. XVIII. cent. 13*l.* 13*s.*

Lot 554. *Josephi, Flavii Jndicæ Antiquitatis libri xx., Belli vero Judaici cum Romanis libri vii.* Vellum, folio. 20*l.*

Lot 573. *Kepleri, Joannis, Opuscula Mathematica varia.* In Kepler's own handwriting; the treatises said to be unpublished. 19*l.*

Lot 587. The Koran, in Arabic, with a marginal Persian translation, finely written, and in richly Oriental binding. 26l. 10s.
Lot 601. Leone X. Bilanci e Conti. Of the entries in this volume, the most important is one relative to Raffaello, which we transcribe, "Pagati a Raffael d'Urbino per l'opere della Loggia Ducati 32." 25l.

We must here close our notice of this important sale. The proceedings of the four remaining days shall be reported in our next number.

We feel certain that all who can respect great ability combined with probity, fearlessness, and the greatest kindness of nature, when united in a man filling a post in which all these qualities must have been sorely tried, will be glad to hear that tribute is proposed to be paid to the memory of the late WILLIAM WEIR, editor of the *Daily News*. Mr. WEIR, it will be remembered, succeeded the late Mr. KNIGHT HUNT in that post, and continued to hold it until his own unexpected death. The promoters of this tribute urge that Mr. WEIR's "services to society, in almost every branch of literature, in defence of popular rights, at first as an advocate, and subsequently through the press, in the great movement which resulted in the establishment of Free Trade, of which he was one of the most ardent and effective champions; and that the lofty integrity which he displayed as a journalist, and his constant devoted labours in the cause of freedom and progress, ought not to be allowed to pass into the general history of our times without some special recognition by the public for which he lived and worked." It is added that, "after full consideration and inquiry, it has been resolved that the testimonial shall be of a nature to assure the lot and enlarge the narrow means of those with whom Mr. WEIR—cut off in the midst of his career—had hoped to spend the tranquil evening of his days." A list of highly respectable trustees has been published, and the subscriptions already received for this laudable purpose amount already to more than four hundred pounds.

Among important announcements of forthcoming books, we notice a new novel by Mr. H. F. CHORLEY, who is described in the paragraphs as "the biographer of Mrs. HEMANS." Mr. CHORLEY, it appears, has taken for his subject "the wrongs of women in the higher classes," whose natural champion he deems himself to be. Evidently the wrongs of "the lower classes" are below this gentleman's notice.—A volume by the late HUGH MILLER is also announced as in the press. It is entitled "A Sketch Book of Popular Geology," and consists of a series of lectures delivered before the Philosophical Institution of Edinburgh. It is edited by his widow, who is herself a good geologist, and who prefaces to it an introduction, giving an account of the progress of geological science within the last two years.

Mr. CHARLES READE announces as shortly to appear a new novel, with one of those curious proverbial titles of which Mr. READE is so fond—"Love Me Little, Love Me Long," is the name, of which the story is entirely original, and is intended to point the moral, that violent love is soonest burnt out, and calm steady affection the most lasting.—Mr. RICHARD GARNETT, of the British Museum, has almost ready (Bell and Daldy) a little volume called "Io, and other Poems," of which much good is expected. It was only last year that Mr. GARNETT published anonymously a little volume entitled "Primula: A Book of Lyrics" (Hardwicke), of which we (see CRITIC, vol. xvii. p. 496), not being at all acquainted with the identity of the author, wrote as follows: "So much rich poetry in so small a space, we have not seen offered this year. Here fancy soars on its most gorgeous wing, and we have much that reminds us of the picturesqueness of KEATS. The author uses an opulence of language singularly free from extravagance. Altogether, these lyrics are masterly; but whose gifted hand supplied them we have no means of knowing." Strange that the British Museum Library should be able to boast of two such poets as Mr. COVENTRY PATMORE and Mr. GARNETT.

Messrs. ADAM and CHARLES BLACK, of Edinburgh, announce the publication of a new edition of the *Waverley Novels*, in forty-eight volumes foolscap, illustrated with numerous steel engravings and woodcuts, one volume to be printed monthly. Judging from the specimen page which we have seen, the edition will be second to none for elegance, handiness, and completeness. The prospectus announces that it is proposed to incorporate with the work many of the wood-blocks used for the Abbotsford Edition, which are after drawings by Sir DAVID WILKIE, Sir W. ALLAN, MULREADY, LANDSEER, FRITH, STANFIELD, ROBERTS, CRESWICK, LAUDER, COLLINS, LESLIE, and COOPER, and which are stated to be still in the best condition; and also the steel engravings by STEPHANHOFF, CHALON, DUNCAN, BOXALL, NEWTON, SMIRK, WRIGHT, and STONE, which were used for the original forty-eight volume edition.

THE EVIDENCE put forward last week appears to have abated the confidence of assertion on all sides. A correspondent invites attention to the note (102) in the ninth edition (1851), in which the author speaks approvingly of COMBE's "Constitution of Man;" and asks whether (if it were COMBE himself) he would claim for that work "no small share of that public movement towards improved sanitary regulations which is one of the most gratifying features of our age?" This correspondent adds:

"In reading the work the impression on my mind is, that the author is one who has a good knowledge of every subject—one who is continually writing chapters on each of the sciences embraced in the book. I think it is more likely to be Mr. Chambers or Lord Brougham, or the like, than that it should be men

like Dr. Combe the physiologist, or Professor Owen the geologist. I infer this from mistakes having been made in the first edition, in EVERY science, which have been corrected in the later editions.—I hope the inquiry will not be stopped."

The note indicated by our correspondent had not escaped us; but it is not very important evidence either way. The praise is not so very strong, but that it might have been introduced as a decoy, nor is it inconsistent with the supposition that COMBE may have been one of several *collaborateurs*. We do not say that he *was* one, because Dr. COXE's letter necessitates the most conclusive evidence before that proposition can be again affirmed; what we mean is, that the note indicated does not invalidate the supposition.

GEORGE GROTE.

GEORGE GROTE, whose portrait we give this week, was born on the 17th of November, 1794, at Clay Hill, in the county of Kent. His family was a German one, which settled in London during the last century, and it was his grandfather who founded, with Mr. G. PRESCOTT, the bank which still bears the name of PRESCOTT, GROTE, CAVE, and Co. Mr. GROTE was educated at the Charter House, but left school at an early age to take his place in the bank. This circumstance did not, however, quench his ardour for learning; for, after leaving school, he spent all his leisure time in study, and made more progress by his almost self-guided labours than most who have the advantages of an academic course. When he had attained the age of thirty he commenced his *magnum opus*, the "History of Greece," and upon this he employed himself until the interest which he took in the Reform question tempted him into public life. Throwing aside the pen of the historian, he entered with all the energy of his mind into the social polemics of the day, and speedily became distinguished in the foremost rank of Liberal journalists and pamphleteers. Such of his pamphlets as are attainable prove the advanced character of his political creed. In 1831, he wrote and published anonymously an answer to Sir JAMES MACKINTOSH'S "Essay on Parliamentary Reform" in the *Edinburgh Review*; and the same year he put forward:

Essentials of Parliamentary Reform. By George Grote. Baldwin and Cradock. 1831.

In December, 1832, he stood for the City of London, and was returned; holding the seat until his retirement from Parliament in 1841. His speech in favour of the Ballot was published as:

Speech in the House of Commons, in Moving for the Introduction of Vote by Ballot at Elections. By George Grote. Effingham Wilson. 1833.

This question he warmly espoused during his Parliamentary career, and may, in this respect, be said to be the Parliamentary ancestor of the present member for Bristol; for each session he introduced a motion in favour of the Ballot, which each session was as regularly rejected.

In 1841, Mr. GROTE retired from public life, and in a great measure also from business, for shortly after leaving Parliament he dissolved his connection with the bank, devoting himself entirely to his great work, the first volume of which eventually appeared in 1846, and the last little more than two years ago:

A History of Greece. By George Grote. 12 vols. John Murray. 1846-56.

This is indeed the work of his life, and will carry his name down to ages when his labours in favour of Parliamentary Reform may chance to be forgotten.

Another volume has appeared from his pen, being a reprint of a series of letters on Swiss politics, which originally appeared in the *Spectator*. It is entitled:

Seven Letters on the Recent Politics of Switzerland. By George Grote. T. C. Newby. 1847.

To these must be added articles and reviews in the *Westminster*, and the *London and Westminster Review*, some of which have been acknowledged, and some not.

Mr. GROTE now leads a life of learned ease at his residence, the Priory, near Reigate, and at his town-house in Savile-row. He is married, but has no children.

In order to pay the cost of transit through Egypt, newspapers sent *via* Southampton and Suez, addressed to the East Indies, Ceylon, Mauritius, Hongkong, China, Australia, or any other country or place lying to the eastward of Suez, will, after the 31st of December next, be subject to an additional charge of 1d., making the rates as follow: Upon a newspaper addressed to the East Indies, 2d., when not exceeding 4 ounces in weight; 3d. when above 4 ounces and not exceeding 8 ounces in weight; 1d. being added for every additional 4 ounces or fraction of 4 ounces. Upon newspapers addressed to any of the other countries or places referred to, 2d. for each newspaper, of whatever weight. No alteration will be made in the postage of book packets sent by this route, as they already pay a transit rate; nor will any change be made in the postage of newspapers sent *via* Marseilles, the present charge on such newspapers being sufficient to cover the cost of transit through Egypt. No alteration, moreover, will be made in the postage of any newspapers which may be directed to go "by private ship;" the charge on these newspapers will remain, as at present, 1d. each. Further notice will be given before the new arrangement comes into operation, but in the mean time publishers of newspapers and the public are afforded the opportunity of making the necessary preparation for the change.—By command of the Postmaster-General, Rowland Hill, Secretary.—General Post-office, March 26.

ENGLISH LITERATURE.

CHRISTIANITY IN INDIA.

Christianity in India: an Historical Narrative. By JOHN WILLIAM KAYE. London: Smith, Elder, and Co.

OF THE ENORMOUS NUMBER of works upon India which have appeared since the beginning of the great rebellion, and to which from their temporary interest we have been compelled to devote in these columns more or less space, few indeed are destined to take a permanent place even in Anglo-Indian collections. Mr. Kaye's work, however, is of a very different class. It is the fruit of much labour and original research; and its information is conveyed in the very best form. Mr. Kaye traces the efforts of the Western world to plant Christianity in India from the earliest dawns of Indian history down to the present time. His criticisms upon the events which he describes are based upon sound philosophical principles; his judgments are remarkably impartial, and we may add that his narrative is written in a style at once solid and attractive. Those who cannot spare time to read Mr. Hough's more extensive and formal history will have in this volume a sketch by no means meagre, yet one which even the idlest reader may find entertaining.

Happily the English public, though newly roused to an interest in Indian affairs, has already come to a more sober judgment upon the subject of propagating Christianity in India than that which it held in the earlier days of the insurrection. Years hence, when it is to be hoped that that English opinion which, efficient or inefficient, is now the sole safeguard against Indian misgovernment, shall have become still further enlightened on the subject, it will be found difficult to understand the infatuation with which our statesmen and divines were seized in that time. Any one may remember the sermons which were preached on the Fast-day, and the speeches with which our orators flattered the public feeling. A sort of crusade was preached against the ancient customs and religion of the Hindoos. Under a pretence—or let us say in justice to the many sincere men of the movement, under the mistaken notion—that this was our duty, and that the insurrection was the punishment of Heaven for neglecting it, men openly recommended a kind of persecution which all history has shown to be self-defeating and productive of the worst consequences. If anything was proved by the wide extent of the rising, and the very arguments employed by those who nourished the discontent for their own ends, it was that the people had taken alarm at the prospect of being by force converted from the religion of their fathers. Real or fanciful, such was clearly the feeling; and it was the policy of a wise government, no less than of all true Christians, to seek to allay these fears, and convince the native people that they had no real foundation. Such, however, was the madness of the public at home, that the very thing which had caused the outbreak was preached as the only cure. Violent and inflammatory harangues roused the English people to a sort of determination to put down Brahminism, destroy caste, and instantly root up habits and customs that have been slowly growing in the far East since the days when Druid temples were the only places of worship in these islands, and which are now deeply imprinted in the very nature of two hundred millions of people. These are facts but of yesterday; but the public feeling is already so changed that few persons could, we suspect, go back and read without surprise the language which was tolerated at that time. Who, that did not remember it, would believe that it is but eighteen months since a well-known Anglo-Oriental scholar, and a Christian gentleman, could find a respectable journal willing to publish such words as these, which we noted for future illustration of the spirit of the times, and the sort of almost ludicrous insanity then prevailing:

Beleaguer their cities with cordons of boars; let them march from their sally-ports over pigs' feet and cow-heels; charge their cavalry with herds of the wild hog; let gun and howitzer throw mincemeat pork to clear out their batteries and paralyse their battalions; spare woman, for her influence is universal, even on the untaught gallantry of the conquering soldier, but let infants be carefully cradled in cow-hides, and tenderly nourished on the fattening pap of the sow; anoint the limbs of saintly fakirs and yogues with the unctuous fat of swine; scourge high-caste Brahmin and Cshatrya and ferociously aspiring Mahometan with thongs of brawn; feed their hunger with chines; let the Mussulman observe Christmas for once on devilled legs of his favourite turkey—we cannot give him the whole hind quarter; and should the resolute Hindoo prefer starving to death in the unprofaned odour of sanctity, combine this with the flavour of boiling bacon.

Such is a specimen of Christian charity towards India in 1857. Mr. Kaye's calm and wise narrative teaches a different spirit. It shows how little the Hindoo in past time has seen reason to connect with Christian practice anything like high morality or real nobleness. One of the gentlemen who accompanied Sir Thomas Roe to India wrote home in those early days that he had often heard the natives say, in such broken English as they had acquired, "Christian religion devil religion; Christian much drunk; Christian much do wrong, much beat, much abuse others." We remember that an eminent missionary, some time ago, reported a similar remark from a native; and who that has read the letters of Mr. Russell—to whose truthfulness and plainspoken honesty be all honour—can help feeling that such, from a Hindoo point of view, may still be the character of English Christianity in India? It is obvious that we must get a better

reputation before Hindoo or Mussulman will learn to receive our teaching without suspicion, and this can only be gained by justice and forbearance, by patience even with honest heathenism, by abstinence from that persecution which hardens without convincing, and by the employment of none but those peaceful methods of bringing conviction which are alone in harmony with the spirit of our faith.

In the minds of most persons who have not particularly directed their attention to the subject, there is probably a rough notion that Christian missions to India are of modern date; but Mr. Kaye's narrative shows that ages before Vasco de Gama had doubled the Cape, or even before Papal authority was heard of, Christianity had roots in India, which, instead of spreading, have only shrunk and withered, till it is doubtful whether there are anything like the same number of native Christians that existed in the days of the primitive Christians of Europe. Missionaries, travelling from Asia overland, established on various parts of the coast what was afterwards called the Nestorian heresy. Centuries later, St. Francis Xavier carried from Portugal the claims of the Bishop of Rome. Travelling by the new route round the Cape, he unknowingly led the way to further missions, to the establishment of the bloody inquisition of Goa, and all the atrocities and scandals which are even now remembered in the Hindoo legends, and help to nourish their antipathy to the Cross. Mr. Kaye's account of Xavier's mission forms a fine episode in his book:

It was in the spring of the year 1541 that the first missionary of the new Society of Jesus turned his clear, blue eyes, for the last time, upon the orange-groves of Spain, and set his face towards the shining Orient. A Portuguese vessel, destined to carry out to Goa a new Indian viceroy, and a reinforcement of a thousand men, suffered the great-hearted enthusiast to slink silently on board, and to mingle with the noisy crowd of soldiers and mariners on her deck. No pleasant, well-fitted cabin was there for him—no well-supplied "cuddy-table"—no outfit that he did not carry on his back. He pillow'd his head upon a coil of ropes, and ate what the sailors discarded. But there was not a scaman in that labouring vessel, there was not a soldier in that crowded troop-ship, who did not inwardly recognise the great soul that glowed beneath those squalid garments. No outward humiliation could conceal that knightly spirit; no sickness and suffering could quench the fire of that ardent genius. The highest and lowest held converse with him; and, abject, prostrate as he was, he towered above them all, alike as a gentleman and a scholar. And when, thirteen months after the vessel sailed out of the port of Lisbon, its rent sails were furled, and its strained cables coiled before the seaport of Goa, there was not one of the many enthusiasts who now, as they dropped down her weather-stained and shattered side, shaped for themselves in imagination so brilliant a career in the great Indies, or heaped up such piles of visionary wealth, as stirred the heart of Francis Xavier. But his career was only that of the Christian missionary, and the riches he was to gain were countless thousands of human souls. It was Xavier's will to suffer. The King of Portugal had ordered, that on his passage to India a cabin should be placed at his disposal, and furnished with everything that could render tolerable the discomforts of a sea life. But he had rejected these kindly offers, and contented himself with the bare deck as his home; a single cloak to shelter him in the foul weather, and a few books to solace him in the fair. And now that he had reached the point at which were to commence his apostolic ministrations, the same spirit of self-denial and self-dependence animated him in all that he did. He had prayed before his departure for more stripes; he had asked the Divine goodness to grant him in India the pains that had been faintly foreshadowed in his Italian career. He had carried out all sorts of briefs and credentials from regal and pontifical hands; and the bishop now eagerly tendered him assistance and pressed upon him pecuniary support. But he refused all these episcopal offers, and sought no aid but that of God.

The ascendancy of the Dutch, and, finally, of the English merchants of Leadenhall-street, London, overthrew the Papal power in India; but Christian teaching made but small progress till long afterwards. It is chiefly in the last fifty years that the able and zealous men who have toiled most for Christianity in India have done their work. Why their labours have produced comparatively so small a result may be plainly learnt in Mr. Kaye's narrative. Up to a very recent period a slow but steady progress had been making. That tolerance, or, to use a less offensive term, that recognition of the principle of religious liberty, which fanatics have made a charge against the late Government of India, had so far won the confidence, and quieted the fears, of the people as to lay a valuable foundation for the peaceful persuasions of the missionary. But in an evil hour a different policy began to prevail. The Company's officers became widely connected with the missionary movement; and public buildings, as much national property as our cathedrals and town-halls, were permitted to be used for missionary purposes. It was henceforth impossible for the Hindoo not to feel that, instead of being perfectly neutral, the authorities disconcerted their faith, and lent their authority to another religion of whose truth they had generally no conviction. Add to this that the Government began a series of changes in those ancient Hindoo religious laws which affect the inheritance of property throughout the land. The promise made to the people of India that no man by reason of his creed should be excluded from any office in the State was practically violated; but, doubtless, the greatest hindrance to the spread of Christianity has been the hatred of us engendered by the growing insolence of the ruling class, as British power has become rapidly extended and consolidated.

The cure for these sores does not lie, as the unthinking or fanatical imagine, in a more pugnacious assertion of our faith, in the forbidding of Hindoo religious ceremonies, bound up,

whether good or frivolous, with the people's daily life; nor in the despoiling them of the properties devoted to the maintenance of their temples, which we took in trust from them; nor in invidious favour shown to Christian converts; nor in the disallowance of native holidays; but in the simple principle of equal justice to all persons of whatever faith. Perfect neutrality on the part of the Government, perfect religious liberty for the people—this is the atmosphere in which British power may flourish, and the benevolent labours of missionary enterprise yet bring forth good fruit.

AN ENGLISHWOMAN'S IMPRESSIONS OF RUSSIA.

Six Years' Travels in Russia. By an English Lady. 2 vols. London: Hurst and Blackett. pp. 716.

OME TRAVELLERS have a natural talent for photographic description, and others for exercising their imaginations upon what they see, to build upon the solid foundations of fact, and by the aid of those cunning workmen, memory and wit, a glorious superstructure which changes a bleak site into faery-land. The English Lady who has written this book belongs to the former class of traveller, and Mr. Sala to the latter. Are we asked to recommend a book that will give you a good and definite idea of Russia we should say, take the English Lady for your guide; if for the work of an artist who knows how to decorate the threadbare mantle of the grim recluse of the North with gems and gauds which do not properly belong to him, read, we reply, the "Journey Due North" of Mr. Sala.

The English Lady, in some respects like Mr. Sala, starts from Stettin to Cronstadt in the *Vladimir*; like him she attempts to describe the proceedings of her fellow-passengers, and to draw uncomely portraits of the Russian officials, who seem to inspire every one upon the first *rencontre* with positive horror, a feeling which never softens much beyond passive disgust. But the measure of success attendant upon these attempts is by no means equal. Mr. Sala is never so great as when he inveighs, perorates, satirises, and digresses; the English Lady can do little beyond describe, but this she does well. Take, for example, her short but picturesque description of the first view of St. Petersburg, which gives us as good an idea of the reality as one of Mr. James Holland's beautiful panoramas of Venice does of the fair-seeming, ever-beautiful Queen of the Adriatic:

Having passed the bar formed by the junction of the Neva with the Gulf—the yellow bed of which, with certain winds, is occasionally left bare—the hitherto wide expanse of water becomes narrower, the land gradually closes in; far away over the bend of the river gleam tall gilt spires whose taper points are lost to sight amid the rich azure of heaven; while domes and clustering cupolas, covered with gold, or silver, or blue, or green, spangled with stars, scintillate from afar; the stupendous burnished domes of the colossal Cathedral of St. Isaac shining out with a fulgure so dazzling as to be visible at a distance of forty versts. The indented shores, with here and there a patch of shingle and sand—Nature's own barriers—now give place to massive granite bulwarks of man's creation, which, clamped together with broad iron rivets, dictate bounds to the noble Neva. Broad quays, graceful churches, public buildings like palaces, and the princely dwellings of the nobility, on a grand majestic scale, form the bold perspective on either hand; while, in advance of the stranger, a fine cast-iron bridge, resting on many piers of Finnish granite, spans the broad blue stream. Far away through the perspective of its arches, the roving eye pursues the same line of architecture, catching, *en route*, glimpses of the Fortress, Exchange, and the Imperial Winter Palace. We are now in St. Petersburg! Yes, verily in the very heart of "L'étoile polaire," that region of blue skies, palaces, and glittering cupolas, which, say what you like of pile and swamp, is surely without a rival among the cities of the earth!

Yes, description, and that only, is this good lady's *forte*. Whenever she ventures upon a joke, be it ever such a mild one, her insuccess is perfectly appalling. As a key-note to her sense of humour let us mention, with a feeling of unmilitated compassion, that she is actually guilty of using Mrs. Partington's oft-quoted advice that you "should do in Turkey as the Turks do!"

Our fair traveller seems to be blest with a contented mind, for her praise of almost everything she met with in Russia is something quite new and refreshing after the abuse which has been heaped upon the subjects of the Czar, their manners and customs. With her the samovar is an institution to be admired; the stoves are cheerful, and the interior arrangements of the hotels cosy and even elegant. Her descriptions of "a Russian home," its luxuries and comforts, are enough to make an Englishman envious, although he boasts of speaking the only language that has the idea conveyed by "comfortable" compressed within a single word. Take, for example, this captivating description of morning calling as it is practised in Russia:

At two o'clock every day a servant takes up his position to answer the door; sometimes this porter is an old grey-headed serving-man, sometimes a smart youth, and not unfrequently a dwarf. Here no footman's rash thundering惊醒 the whole house, reverberating through its most distant intricacies, but a gentle bell rings quietly just inside, so that it is scarcely touched ere the door is opened.

"Ekaterina Petrovna dom?" Is Catherine, the daughter of Peter, at home? inquires the visitor.

"Domus," at home, is the laconic reply.

If a lady, she is here relieved of her furs and fur-lined over-boots, slipping out of her winter trammels like a chrysalis out of its shell, and, after casting a satisfactory look at the glass, tripping away over the polished floors, on the thinnest possible of leather soles, and in the very prettiest of summer-like costumes, to the innermost retreat of the suite, to one of the demi-bedrooms before mentioned, where she is sure to find the mistress of the house. If a stranger, or of high rank, the guest is always announced, and the lady of the house meets her half way. If a gentleman, and very intimate, he leaves his goloshes and

mantle in the vestibule, and brushing up his *chevelure*, and smoothing down his moustaches at the glass, walks up, with his hat or helmet in hand, towards the same inner retreat; the clank of a spur, or the skiff of a thin boot on the *parquet* near her door, being the first announcement of his presence to the lady of the house. Certainly no arrangement can be better adapted for convenience and display than this, which, it is needless to say, is in the same style as Continental houses generally, but with this exception in favour of the modern houses of St. Petersburg, that there is a go-ahead grandeur of range and dimensions, which appears to be more nearly allied to that of American cities than is common in Western Europe. Add to this the most artistic decorations, luxurious furniture, colossal mirrors, with every appendage of velvet, satin, damask, and lace drapery, chandelier and *bras de mur*, statuary, objects of *virtu*, and all of the most costly description; while the high summer temperature which pervades these winter palaces admits of the ever-grateful, graceful embellishment of all kinds of shrubs, flowers, and creeping plants.

The description of the luxurious splendours of the Winter Palace of course exceeds this as far as Buckingham Palace does the *ménages* of Regent's-park. Whilst mentioning this, it may be worth while to correct a popular error respecting the Emperor Nicholas, namely, that he was accustomed to sleep in a chamber very scantily furnished, and in a very ascetic manner. Here is an account of the real state of the case:

From this apartment the party diverged into the Imperial bed-chamber, a large, airy, and well-furnished room, *minus* any of that gilded discomfort which must be insupportable even to those most accustomed to the weight of such trammels. A spacious double-bed occupied a prominent position, and at the foot of it the stranger's eye rests with inquiry upon a bare-looking camp bedstead of iron, upon which is stretched a green morocco-covered mattress, stuffed as hard as a board, a pillow *en suite* covered with a linen slip, a pair of fine sheets, and an Indian shawl-like counterpane lined with silk, and behold the bed of the Tzar!

It was not, therefore, so much that he disliked splendour as that he preferred a hard bed, that his Imperial Majesty adopted the *lits jumeaux*.

We pass by the drives in St. Petersburg; the first sight of the Emperor, with his "grand dimensions" (it was before the Crimean war that the English Lady was on her travels) and the Nevskoi Prospekt, of which the English Lady finds little more to say than that its "most remarkable features are its breadth and its lengthy continuation." Her sketches of its inhabitants, of the St. Petersburg tradespeople, the moujiks, peasants, and French trading residents are more minute than any we have met with. All this part of the book is full of interest—perhaps too much so to admit of quotation. The domestic habits of the people—at least of such of them as the English Lady visited—are described with a minuteness of which the sex only is capable; for no male observer would see, far less care to note, the details which make up after all an intelligible and highly interesting picture of Russian society.

So much has been said and written of late about the *dîner à la Russe*, that we cannot do better than quote the following excellent account of one for the benefit of G. H. M. and his fellow correspondents:

Two servants now entered, bearing silver trays, laden with bread and butter, radishes, sardines, Gruyère cheese, and "sweet vodka"—a cordial made of syrup, flavoured with caraway or aniseed, to which rye whisky is added—the one pink, the other white. This was the *avant courrier* of dinner, of which all partook, by way of whetting the appetite for the attack in perspective. This ceremony is in all probability another of the many Greek customs still in use in Russia. The gentlemen being directed to partners, the guests paired off to the dining-room, a spacious apartment, and lighted in a manner as unique as agreeable. The entire room, except the table, was enveloped in a soft green twilight, while the table and guests were thrown out into brighter, though still soft, relief by a flood of light emanating from a row of lamps suspended immediately over it, and which were shaded from above by semi-transparent green shades. The table was arranged for dessert somewhat after the fashion used at English tables, but with much more taste. Classic-looking dessert-mounts of Sevres china, containing natural flowers, rose here and there above others of the same kind, but differing in shape, supporting bunches of Crimean grapes, that drooped over the edges of the elegant ornaments, and from amidst which peeped the delicate pink cheeks of the beautiful apples from Crim. These were surrounded by others, less elevated, containing preserved pines, peaches, apricots, &c., retaining their colour and flavour almost *au naturel*. Many of these are used in the course of dinner with various dishes. Nothing can exceed the elegance of this arrangement. Every dish of which the dinner is composed is then handed singly, having previously been carved by a servant, either in the kitchen or in an adjoining apartment. With every dish comes a hot change of plate. Where sauce is an adjunct to any particular dish, it is handed immediately after that dish. The Russians are deservedly popular for their perfection in the science of dining properly; but all honour be to those to whom it is due; the *onus* of a dinner devolves almost exclusively on the cook and the waiters, and, even in a small family of moderate means, the lady of the house has no care from day to day how she is to dine on the next. She allows an average sum for each member of her family per head, and for the rest she has no more trouble than if she were at a *table d'hôte*. The dinner is sure to be well chosen; every dish, though differing, yet assimilates, or, rather, does not jar with the other, and is served with a delicacy that might satiate the most fastidious. There is none of that fearful waste, either, that is unfortunately the case in the English *cuisine*. A dinner in St. Petersburg can be put on the table for one-fourth the cost of one in London, for the same number and rank of guests, and yet look much more bountiful, twenty times more elegant, and a hundred per cent. more comfortable. A simple cauliflower, served up with sweet sauce as they have it here, is an elegant-looking and delicious comestible, and one prized—as a light dish—by the gourmand. The Russian cooks seem to learn cooking intuitively; they pick it up from one another, for a footman in a family often turns cook, simply from watching and helping his fellow-servant. A Russian waiter is inimitable; he moves about like a shadow, and is always at your elbow at the very moment he is wanted. The English, particularly, might learn a few valuable lessons in comfort, economy, and elegance from the Russian cooks and waiters, however humiliating to their *amour propre* to be told it; nevertheless "tis true, 'tis pity; and pity 'tis, 'tis true." The first dish presented—and which was handed on the most approved plan, with a napkin wrapped round the hand—was the national "borsh-ashie," accompanied by patties of minced meat, and imme-

diately succeeded by a servant bearing a large bowl of sour cream, of which every one partook, putting a spoonful or two of it into their soup. This borshch is a super-excellent soup; it is made of several kinds of meat, such as beef, veal, and chickens, boiled together, with sour white cabbage; beetroot is sometimes added, but always sour cream, which thickens it agreeably. Then followed another dish, also national—the renowned "blinie," a kind of crumpet, but whiter and thinner—a pancake which no foreign cook can accomplish correctly. These are eaten thickly overspread with fresh caviare, or oiled butter. Then came a native fish, resembling in appearance a fine trout, but of immense size, smothered in white sauce, capers, and truffles, and ornamented with stars and crescents cut in carrots and turnips. And next, a pair of turkey-poults, boiled and cut up, but retaining their natural form, and stuck all over with silver arrows, upon which were strung mushrooms and sausages cut in small round slices, the whole covered with white sauce; then followed green peas and French beans, preserved, *à la Russe*, fresh and green. And after these a couple of tongues cut in thick slices. And now, frying and frizzing as it approaches, comes a silver saucpan full of something like golden-tinted rissolles, but which turn out to be potatoes fried German fashion. Then appeared a brace of grouse roasted in sour cream, and served with the national accompaniment of "brusnic"—a delicious bitter-sweet preserve made of an early kind of cranberry—and the universal salt cucumber. Iced pudding and cream ice next made the line of one side of the table, for each dish just described had its duplicate, so that the party—nearly twenty—were almost simultaneously helped. This was by no means a dinner of ceremony, indeed it differed little from the ordinary daily meal but in the number of sweets presented after the pudding, which were positively endless in detail, though partaken of by few. Wines of all kinds, principally French and Rhine wines, and the so-called English wines, viz., port and sherry, were there in profusion, and even Barclay's London porter, which here enjoys a high reputation. A Russian dinner is in every respect inimitable. The various dishes are well selected, light, nutritious, and cooked to perfection—served quietly and expeditiously, and, however large the party, without the least trouble to the host and hostess, who are thus enabled to entertain their guests in the most refined manner, by giving them their undivided attention, unimpeded by that anxiety always in the heart, and often expressed on the countenance, of the dinner-presiding materfamilias *chez-nous*. Here nothing distinguishes the mistress of the house from her guests but that she is first helped.

The Scotch readers of the English Lady will be surprised to find that she discovers a remarkable affinity in habits, character, and even superstitions, between themselves and the Ruskis. This she attributes to their common Scythian origin, which, however, has been doubted, so far as the Scotch are concerned. Into this speculation we do not care to enter.

The greater part of the first volume is taken up with the description of St. Petersburg and its inhabitants; with summer, however, the English Lady and her party take flight, and betake themselves into the interior. Novgorod and Moscow are visited, and minute accounts of both are given. We cannot well resist to quote the following description of the first impressions produced by the sight of Moscow:

Moscow,
"Aux cupolas dorées."

But who has ever looked on Moscow for the first time unmoved? Even the most invidious traveller in Russia has bowed to her august presence, and yielded to her the precedence among the capitals of the earth. Her unique magnificence is hers alone, and the hospitality of her people unrivalled. Here are still remnants of the original Slavonie, all "glorious" still. Churches, imposing in their grandeur of dimensions, and of mosque-like form, meet the gaze of the astonished stranger in every direction, ornamented by terrace and pillar, by many steeples, by graceful spire and cupola, by huge domes of gold and silver, of brilliant purple and green, sown with stars, and surmounted by the glittering crescent, dominated by the cross, from the richly wrought arms of which depend numerous chains of filigree-work. These, penetrating the clouds, fill the upper regions of Moscow with inconceivable splendour; a single ray of light being sufficient to illuminate this gorgeous and varied scene for miles around. When viewed from the third storey of our hotel—consequently considerably below these scintillating elevations—the city conveyed the idea of one vast cathedral, intersected here and there with palace, cottage, and garden, the breaks and interstices being filled up by feathery foliage of the most delicate tinting. But from the heights of Ivan Veleekie, the vast amphitheatre beneath and around seemed one undulating bed of variegated green, profusely dotted with churches, monasteries, white palaces, and chateaux, amid which the glistening Moskva winds in and out, and roundabout, like a silver eel. Thousands of domes, and spires, and towers flash, and burn, and scintillate, in clusters or singly, beneath and around; while, as far as the eye can reach, dotted here and there along the horizon, bright burnished specks gleam like scattered spangles resting on the confines of earth, marking the site of distant and revered monastery or church. Well may the pious Russian call his Moscow "The beloved white-stoned mother—the holy city!" for even the most indifferent stranger's heart glows with admiration as he gazes, while the more enthusiastic is astonished, dazzled, enchanted. It is, in short, a city of cathedrals and palaces, great and grand, and as fanciful in design as they are varied—a dwelling-place worthy of emperors, and kings, and the great ones of the earth, but in reality the home of the most ancient and powerful nobility, and of the richest churchmen in the empire, who for upwards of seven hundred years have grown with its greatness, and at the present day reign over a million and a half of serfs—for nearly the whole of the large government of Moscow belongs to them. Men, proud of their high descent and ancient name, of their wealth, and, above all, of their religion and patriotism—the head and heart of the true Russian nobility.

Would that we could accompany our pleasant and instructive companion throughout the whole of her most interesting journey. This, however, is not possible. It is sufficient for our present purpose to observe that the style is sustained throughout, and the interest never flags. Reverting to what we have already stated as to the reliability of these volumes of travel, it must be explained that we place reliance only in a limited sense. The English Lady is evidently a little too much of a *lady* to look with a curious eye into the condition of those below her own order, far less upon those millions of serfs who are galled by the yoke; who do not eat *diners à la Russe*, but rather black bread and horse-flesh; who live in quite other scenes than luxuriant saloons, festooned with velvet and Dutch vines. She evidently looks upon these and the like from quite the aristocratic

point of view; adores the dear Tzar; esteems him to have been rather badly used in that little matter of the Crimea; believes him to have been the beloved of his people—that is of *all* his people; and appears, in fact, to have derived all her opinions from *nous autres*. It certainly strikes us as rather odd that the Crimean war appears to have made not the slightest difference in the comfort of the English Lady in Russia. On the contrary, she seems to have enjoyed herself, and to have mixed quite as much in society as before. She is even able to give us a very circumstantial account of Nicholas's death, and of the last words which issued from his imperial lips; but, as this is confessedly derived at second-hand, we must be content to refer those who are curious about it to the book itself.

ROUND THE SOFA.

Round the Sofa. 2 vols. London: Sampson Low and Co.

THE FIRST OF THESE VOLUMES contains a republication of Mrs. Gaskell's long story of "Lady Ludlow," familiar to the readers of *Household Words*, as having originally appeared in portions in that journal. The second volume comprises five stories, three of which also appeared in *Household Words*, and one, we believe, in America. As to the remaining one we can give no information, and the authoress helps us with nothing but the statement that it is a story which "has obtained only a limited circulation." "Round the Sofa" is, therefore, entirely a republication, all that is new being a preliminary story, a sort of framework, on which the whole is somewhat inartistically attempted to be strung together.

As to "Lady Ludlow," however, Mr. Gaskell's reputation required that it should be reprinted in a continuous form. No one who has read it in the journal in which it first appeared could read it here again, without feeling how much the serial form of publication may do injury to a story not specially adapted for it. It is no secret that in *Household Words* "Lady Ludlow" was felt to drag somewhat upon the reader. Though in tone and character not unlike the delightful history of "Cranford," by the same writer, it had more of continuity, and, therefore, required more effort in the reader's mind to connect its parts. The tale, again, did not divide well. Its interest depended not upon those tricks with which professed writers of serial stories sustain attention, but upon a quiet and natural manner which wins upon the reader slowly but surely. Read through without the breaks, the effect is complete. In those delightful sketches, indeed, which are produced not by sudden strokes, but by the gradual development of a story. Mrs. Gaskell is unrivalled. Her grand old lady who is so aristocratic—so filled with the belief of the superiority of her order over humbler clay—yet so kindly, so gentle, and so chivalrous in points of honour, is a portrait which the vulgar crowd of novel writers rarely attempt. It is neither black enough nor white enough for their canvas. It brings out too skilfully the real humanity that exists under all the accidental variations of rank and prejudice, to be within their reach. It is a type more familiar to French novelists for obvious reasons. Decayed nobility—its self-worship, its painfully concealed poverty, its love of forms and ceremonies, and faith in heraldry—it's unconsciousness of the progress which the world has made since the head of Louis Seize fell on the bloody scaffold in the Place de la Concorde—all readers of Balzac know. When the curtain of that great master rises upon the silent decaying mansion in the Faubourg St. Germain, the French original of "Lady Ludlow" is never far off. Did not some reminiscence of Balzac haunt the fair writer's mind when the stately figure of the old lady of Hanbury first grew up before her?

No story which Mrs. Gaskell has written has attracted anything like the attention which was accorded to her first one, "Mary Barton"; yet we feel certain that Mrs. Gaskell has made great progress since then in that particular department of literature which she has most cultivated. Her taste has become more refined, her style more mature, and, if we mistake not, the effect of this improvement will be one day manifested in a novel with which no one would think of comparing "Mary Barton." But, of late, except "North and South," she has attempted nothing but sketches, which rather indicate than establish her power to do greater things. "Mary Barton" had much of coarseness both in style and incident, and much in the sort of social philosophy which it unfolded that was false and offensive to thinking minds. It is not a true picture of life to represent masters and millowners as vulgar, selfish, and oppressive, and their workpeople as sunk in hopeless misery, or driven to crime by the misfortune of their position. Such a view is as false as any other of the old absurd conventionalities of the novel and the stage, and should have been long ago banished with the gay impudent squire; the virtuous tenant who could never pay his rent; the lean author who writes poems in a garret; and other such unreal mockeries which no actual observation of the real daylight world appears to be able to destroy. It is curious to remark the different conclusions which Mrs. Gaskell's fellow-labourer in the field of literature, Miss Martineau, has come to upon these points. Both ladies are intimately acquainted with the manufacturing districts; both must know closely the habits both of masters and men; both are women with remarkable powers of mind. But so far from thinking with Mrs. Gaskell that the master is the habitual oppressor, and the man the oppressed, Miss Martineau is the voluntary unrewarded champion of the millowners with whom she will permit no government nor any one else to interfere. It was but the other day that the latter quarrelled with Mr. Dickens

and withdrew her support from the journal to which both she and the author of "Mary Barton" were principal contributors from the first, upon no other ground than that Mr. Dickens had censured the mill-owners for neglecting to fence their machinery, by which it was alleged that lives were constantly sacrificed. Most readers remember the sharp personal attack which the lady then made upon her old friend Mr. Dickens, and the eagerness with which the Millowners' Association determined to publish and circulate her article, which was found too offensive for the pages of the *Westminster Review*.

If both views are exaggerated, we are decidedly of opinion that Miss Martineau's is nearest to the truth. Mrs. Gaskell's social philosophy, indeed, would not bear criticism, and we are glad that it has vanished from her writings; and she now appears to have learnt to trust to the more wholesome effects of truth and nature. She is, however, not the only writer of real power who has stumbled upon that common danger, the novel with a purpose. Why should a novel have any other purpose than to delight its reader by the ingenuity of its construction, its truthful delineations of human nature, and literary graces? In our highest works of fiction, from the plays of Shakspere to the novels of Scott, no other objects, that we are aware of, can be traced. But of late years a sort of apology has seemed to have been felt necessary by fiction writers for intruding upon the busy world of graver works; and this apology has taken the form of a pretence that their novels were not only novels, but something besides—books that pleasantly insinuated into their readers' minds all kinds of important truths in theology, politics, and social science. Whether the employment of fiction as a vehicle for such things is consistent with sound logic or common sense we will not stop to inquire; but Mrs. Gaskell, if she would take advice from us, and would produce a work of really permanent value, would discard such objects altogether. A novel not of the melodramatic, hunger, gin, and murder school, nor of the affected heart-broken class of her tale of "Ruth," but a sound English story of real humour, and true sympathy with human nature in its goodness and pardonable weakness, as skilful in construction as "Lady Ludlow" is pleasing in style, we have a right to expect from her. Whenever she sits down with pen and paper determined to accomplish this, the world of novel readers may rejoice with reason; and the critic may look forward to the pleasant task of giving praise without a shade of censure. With what reality and genuine pathos Mrs. Gaskell can sometimes write any one may see in her story of "The Heart of John Middleton," which appeared, we think, in the first volume of *Household Words*—a story which we believe has not been republished—but the authorship of which was no secret at the time in literary circles.

ONE SAVED FROM THE SLAUGHTER.

A Lady's Escape from Gwalior and Life in the Fort of Agra during the Mutinies of 1857. By R. M. COOPLAND. London: Smith, Elder, and Co. pp. 316.

IF THIS AFFECTING STORY shed no new light upon the mysteries of the Indian mutinies, or communicate nothing that has not been already known as to the broad facts of every event in that terrible history, it at least contains the personal evidence of an English lady who suffered deeply, lost much, and bore up bravely under all; and whose noble heart and unwavering Christian courage was, under God, the means of her own safety. Mrs. Coopland's experience of India was short and bitter. In less than a year she passed from the high hope of newly wedded life to the anguish of despair and the imminent danger of shame and death. Her husband, once a fellow of St. Catherine's College, Cambridge, was appointed Chaplain to the Hon. East India Company, and having in the mean time married, arrived at Calcutta with his wife in November, 1856. Their station was Gwalior, where they were at the time of the outbreak. Mrs. Coopland describes the manner in which the first news of the mutinies reached them, and the slow increase of apprehension as the tide slowly surged towards them, just as it has been described often and often before. To the last many of the officers believed that their own soldiers would be staunch; but upon how slight a foundation they built a very few days proved. On the 14th of June, the mutineers rose in Gwalior, shot down their officers and murdered some of their wives. Mrs. Coopland and her husband escaped, and with some others took shelter in a hut. This was speedily surrounded by the Sepoys, and we leave her to describe in her own words the fatal scene which terminated poor Coopland's career:

We all stood up close together in a corner of the hut; each of us took up one of the logs of wood that lay on the ground, as some means of defence. I did not know if my husband had his gun, as it was too dark in the hut to see even our faces. The Sepoys then began to pull off the roof: the cowardly wretches dared not come in, as they thought we had weapons. When they had unroofed the hut, they fired in upon us. At the first shot we dropped our pieces of wood, and my husband said, "We will not die here, let us go outside." We all rushed out; and Mrs. Blake, Mrs. Raikes, and I clasped our hands and cried, "Mut maro, mut maro" (Do not kill us.) The Sepoys said, "We will not kill the mem-sahibs, only the sahib." We were surrounded by a crowd of them, and as soon as they distinguished my husband, they fired at him. Instantly they dragged Mrs. Blake, Mrs. Raikes, and me back; but not into the bearer's hut; the bearer's was good enough for us, they said. I saw no more; but volley after volley soon told me that all was over. Here we again lay crouched on the ground; and the stillness was such, that a little mouse crept out and looked at us with its bright eyes, and was not afraid. Mrs. Campbell came rushing in with her hair hanging about; she wore a native dress, her own

having been torn off her; she had been left alone the whole night. Then poor Mrs. Kirke, with her little boy, joined us; she had that instant seen her husband shot before her eyes; and on her crying "Kill me too!" they answered, "No, we have killed you in killing him." Her arms were bruised and swollen; they had torn off her bracelets so roughly; even her wedding ring was gone. They spared her little boy; saying: "Don't kill the bùtcha; it is a missie baba." Poor child! his long curls and girlish face saved his life! He was only four years of age. I was very thankful to see Mrs. Campbell, after the frightful report we had heard; for till then we had thought her to be safe under Major Macpherson's protection. The Sepoys soon returned, and crowded in to stare at us. They made the most insulting remarks, and then said, "Let us carry them to our lines;" whereupon they seized our hands, and dragged us along very fast. It was a beautiful morning, and the birds were singing. Oh! how could the bright sun and clear blue sky look on such a scene of cruelty! It seemed as if God had forgotten us, and that hell reigned on earth. No words can describe the hellish looks of these human fiends, or picture their horrid appearance: they had rifled all the stores, and drank brandy and beer to excess, besides being intoxicated with bhang. They were all armed, and dressed in their fatigue uniform. I noticed the number on them; it was the 4th—that dreaded regiment. Some were evidently the prisoners who had been let out from the gaol the night before; and they were, if possible, more furious than the rest. Several mounted sepoys (the same, I believe, whom I had seen ride in the day before) were riding about the roads and keeping guard, and wished to fire at us, but the infantry would not let them. The road was crowded with Sepoys laden with plunder, some of which I recognised as our own.

After much insult they were allowed to depart; and with toil and privation, apprehensive that every moment they would be sacrificed by the parties of mutineers they fell in with, they reached the fort of Agra, where they remained, still suffering, but comparatively safe, and shielded by the British arms until the 12th of December. Mrs. Coopland seems to have lost no time in leaving the land in which she had suffered so much misery; for, reaching Bombay on the 9th of March, she left it by the first steamer, and landed, on the 26th of April, 1858, upon the shores of old England, "which," she adds, with a feeling evidently heartfelt, "if I did not kiss, I embraced in my heart." It is a noticeable fact that from one end to the other of her account, Mrs. Coopland makes no mention of any mutilations inflicted by the Sepoys upon women and children. Murders, many; but no mutilations.

The Earth We Inhabit: its Past, Present, and Probable Future. By Captain ALFRED W. DRAYSON. pp. 104. (A. W. Bennett.)—If genius be rightly defined as the power of creating new ideas, Captain Drayson is decidedly a genius; but how much eccentricity is to be found in the orbit of his genius is a question which we must leave to the "probable future" to determine. Captain Drayson has discovered that the earth is actually expanding, that it is growing larger, and that "the same distances are found to contain more feet and inches than formerly." When these discrepancies in admeasurements were first discovered by Captain Drayson his first idea was that the measuring metals had contracted; but this was rejected through faith in the care to guard against such a contingency taken by each operator. The next idea was that the earth is actually growing; and this he has adopted. Being apparently previously unfortified with any scientific knowledge of the subject (Captain Drayson's only previous literary venture was entitled "Sporting Scenes in South Africa"), he proceeded to search the authorities, and, as he testifies, he examined every book which he could procure which treated of astronomy and geodesy, in which process "upwards of eighty volumes were then read, and the theories and results of each compared." How much time this task occupied is not set forth; but the Captain confesses that, to his astonishment, "books dated one hundred and thirty years ago were found to contain much the same ideas as those of recent date," a fact which, when we come to consider that Newton published his "Principia" exactly a hundred and seventy years ago is, perhaps, not so very astonishing. One fact which Captain Drayson hit upon in the course of his researches was, however, very astonishing, viz., that the earth was not only increasing in size but in orbit; though why it must not also necessarily have increased in the days of its solar years and the hours of its day no explanation is offered. He does, indeed, attempt to explain the great ages of the patriarchs by the theory of an increased length of the year, and at one place it is hinted that the Gregorian era is a crafty arrangement for concealing the growth of the earth. We do not propose to follow Captain Drayson through all his curious speculations, which, however eccentric and, as we believe, mistaken they may be, are exceedingly ingenious and, as we have said before, original. We must confess that we are not convinced by Captain Drayson's reasonings; for we believe that the discrepancies of admeasurement which he produces are either accidental or are caused by the difference in the machinery used in the operation. According to his own showing, the increase, which he in one place alleges to be regular and progressive, is by his *facts* proved to be irregular and uncertain; and we find a difficulty in believing that, assuming the growth to be caused by the impulse of some interior force, it is likely to be controlled by the pressure of large buildings upon the surface. From the figures which Captain Drayson produces it appears that the earth grows about $2\frac{1}{2}$ feet in 5 miles in 10 years; which gives an increase of nearly 1,200 miles since the creation of Adam. This is pretty well for 6,000 years; but what are we to calculate as the growth during those ages which preceded our forefathers, when the earth was yet in a condition to support animal life? The only book to which for a certain odd ability, mingled with eccentricity, we can compare this is a volume published in Liverpool some years ago by one Bartholomew Prescott, called "The Copernican System Inverted," in which Newton was shown to be wrong, and the flatness of the world reasserted. Perhaps this was among the eighty volumes which the gallant Captain consulted preparatory to the composition of his curious little work.

The Gourmet's Guide to Rabbit Cooking. By an Old Epicure. pp. 79. (W. Kent and Co.)—It has long been a reproach to us that our *cuisine* is celebrated for substantiality rather than variety. Voltaire said of us that we had a thousand religions and one sauce, and other gibes in the like

spirit have been aimed at us by those who affect what the Great Briton calls "kickshaws," and despises what he loves so much, the plain roast and boiled. Be this as it may, our lively neighbours are, perhaps, chargeable with running into the opposite extreme, and injuring, by excessive elaboration, the good gifts of nature. It was an Irishman who said that a French cook had a hundred ways of spoiling potatoes; and we are quite sure that no one gifted with a healthy digestion ever went through the pages of a French *carte* without pitying the stomachic weakness that required such variety of pampering. But of all the curiosities in the way of varying the cookery of a single article, nothing that we have ever met with equals the monogram upon rabbit-cooking now before us as the work of an English *gourmet*. Within the few pages of this *brochure* are contained no less than one hundred and twenty-four separate and distinct ways of cooking a rabbit! There are eight modes of boiling; ten of roasting; thirteen of baking; eight of making into pies; six into puddings; seven into soups; four into curries; ten modes of broiling; thirteen of frying; three fricasses; twenty-four stews; three cold dishes, and fifteen rechauffées—grand total, 124. Should any fellow *gourmet* have the temerity to eat through these pages, we have no doubt that he will exclaim with the chaplain whose patron furnished his table principally from the warren:

Of rabbits young, of rabbits old,
Of rabbits hot, of rabbits cold,
Of rabbits tender, of rabbits tough,
We thank thee, Lord, we've had enough.

Routledge's Illustrated Natural History. Part I. By the Rev. J. G. Wood, M.A., F.L.S. (Routledge.)—Judging by the first instalment, this is likely to be a very excellent and popular manual of natural history. Mr. Wood has, by his former works, already made for himself a name as an agreeable writer and a well-informed naturalist. The plan of arrangement, commencing with the monkey tribes, as the highest type of Mammalia next to the man and so downwards to the Protozoa (which include the sponges and infusorial animalculæ), seems an excellent one. The first part, after a general introduction, passes on to the simiæ, beginning with the formidable Gorilla, whose huge structure is now familiar to the visitors of the Crystal Palace, of which a full description is given, tallying very nearly with Professor Owen's lecture on the animal, delivered at the Royal Institution. The Chimpanzee, Ourang-outan, siamang, lar gibbon, agile gibbon, silvery gibbon, simpai, entettus, proboscis monkey, ursine and black colobus, guereza, grivet, green monkey, verbet, mona, white-nose monkey, patas and Diana monkey are referred to and described in turn. The illustrations are very numerous and admirably executed, and this fact, combined with the excellence of the paper and print, makes it a marvel of cheapness.

What is Fiji, the Sovereignty of which is offered to her Majesty? By WILLIAM ARTHUR, A.M. (Hamilton, Adams, and Co.)—In this short pamphlet, the author, who is a distinguished member of the Royal Asiatic Society, as well as a Fellow of the Ethnological Society, gives a short description of the Fejee Islands, and adduces a number of reasons, commercial as well as political, why her Majesty's Government should accept the offer of the natives to place themselves under our protection.

Plane Trigonometry. For the Use of Colleges and Schools. With numerous Examples. By I. TODHUNTER, M.A. pp. 271. (Cambridge and London: Macmillan and Co.)—Mr. Todhunter's name is now a guarantee which may be relied upon that the promise of his title-page will be fulfilled. The little manual before us is described by him as containing "all the propositions which are usually included in treatises on plane trigonometry, together with more than six hundred examples for exercise." The work is divided into chapters, each of which is nearly complete in itself; so that teachers may select the most suitable subjects in using the book with their pupils. To those who know the admirable manner in which Messrs. Macmillan get up books of this class it will almost seem superfluous to add that in point of typography, paper, and binding, this has all that can be desired in a volume which is intended to be used as a school-book.

Healthy Skin: a Popular Treatise on the Skin and Hair, their Treatment and Management. By ERASMIUS WILSON, F.R.S. Sixth edition. (John Churchill.)—Of this popular volume upon a subject which is vitally interesting to all, treated by a man whose reputation for knowledge of it is unrivalled, in a manner which is intelligible to everybody, five editions have been exhausted, and the sixth now makes its appearance. To add anything to the praise which has already been awarded to it would be superfluous, and we simply record the fact as a piece of useful information to those who do not already possess a copy. This is really a book that no one should be without; at any rate, no family. The treatment of the skin is exhaustively treated in comparatively few pages, and in a pleasant, readable, yet sound manner; and no one will deny that to the old proverb about the benefit of having a sound mind in a sound body should be added the more homely adage in favour of a healthy body in a clean skin.

A System of Dental Surgery. By JOHN TAMES, F.R.S. pp. 598. (John Churchill.)—This very complete manual is perhaps too technical for any but professional readers, and yet it undoubtedly contains many pages which may be read with profit by those who are not professing dentists. The care and condition of the teeth is, indeed, a subject of far higher importance than is generally attached to it. Upon the teeth depend not only an important element in physical beauty, but the powers of mastication and therefore of digestion. A bad or neglected set of teeth will deprive a man of his health, even though he be strong and his habits wholesome and regular. By far the larger portion of this volume is taken up with a scientific discussion of the laws whereby teething is regulated; but the chapters on caries, necrosis, &c., discuss subjects which are practically interesting to all who suffer (and how few do not?) from a derangement of those ivory portals of the alimentary canal. It is very well got up, so far as paper and printing is concerned, and contains some two hundred engravings illustrative of the text, and recalling that hideous array of grotesque pieces of mechanical ingenuity of which every visitor to a dentist's studio must entertain so lively a recollection.

Homeopathic Hand-book and Guide to the Domestic Use of the Medicines. pp. 50. (Freeman.)—Assuming homeopathy to be true, this manual is admirably devised to make every one his own doctor. Whoever can

believe that a disease can be cured "by the application of a medicament known to produce in a healthy body like symptoms to those for which it is offered as a cure," and that "a small dose possesses more real curative powers than a large one," it will, no doubt, be easy enough to write down carefully all the symptoms of their complaint, with the part of the body affected, and then against each symptom add the remedies inserted in the guide. To be sure we have been rather puzzled to find that a case of palpitation of the heart is to be combated with "Acon. Ars. Bell. Caus. Cham. Chin. Ign. Nux. Op. Puls. Sulph. Verat." and that the proper treatment for stomach-ache is "Ars. Bry. Calc. Ign. Nux. Puls. Sulph. Verat." It is some consolation to find, however, that if the medicaments be numerous, the globules are, at least, small; and, without altogether submitting to the doctrine that small doses are better than large ones, we certainly should prefer homeopathic to allopathic doses of so many drugs. We must confess, at the same time, that our faith is rather staggered in the sincerity of the author as a thorough-going homeopathist when he tells us in his preface that, although one globule is enough for children, two for women, and three for men, yet that, "in acute or severe cases, twelve globules may be mixed in six teaspoonsfuls of pure cold water." Why so, if "a small dose possesses more real curative powers than a larger dose of the same?"

The Magazines.—We have received *Blackwood*, which, considering the times, and that a Tory government is being pressed into a R form Bill, is not more political than might have been expected. Three articles only out of the nine which the number contains, are devoted to this one question. The first is entitled "A Dissolving View of Money and the Franchise;" the second is a poem, "The Cry for Reform;" and the third, "The New Reform Bill." The first of these opens with taunting the Liberal party about the absence of Mr. Cobden at this crisis; as if, having no seat in the House, Mr. Cobden could do any more good to his party here than in America, without degenerating into a mere open-air agitator; and ends by drawing from M. Chevalier's treatise "On the Probable Fall in the Value of Gold," an alarming picture of the political consequences of debasing the value of precious metals, and an exhortation to Lord John Russell not to aid these encroachments of "the democracy," which the very laws of nature appear to befriend. "The Cry for Reform" is an attempt to turn to humorous purpose the fact (which, by the bye, is not a fact) that it was an infant son of Lord John Russell whose cry in the gallery interrupted Lord Stanley's speech. If these verses are by the editor, they are below his average strength. "The New Reform Bill" is a grave disquisition upon the Ministerial Reform Bill, in the style of "the historian of Europe," concluding with an exhortation to the Ministry to spare Europe the chance of a war by refusing to resign in case of defeat, a course which the writer fears "their high sense of honour" may cause them to adopt. The remainder of the number is made up of continuations of current serial papers and criticisms of Kaye's "Christianity in India," and "Adam Bede."—*Titan* avoids politics, and is great upon aesthetics. The article headed "Art and Science Abroad" is a pleasant *omnium gatherum* of artistic and scientific novelties, pleasantly and intelligently put; beginning with a description of the Mud Volcanoes in the Colorado Desert, California, and ending with an account of M. Schibel's experiments upon the sensations of the blind. The first article in the number, called "A Strange Life," and based upon the biography of Ludmilla von Assing, is worth reading, and also "Handsome Pécouin, an April Legend," by Victor Hugo.

We have also received: *Moore's Irish Melodies, with Symphonies and Accompaniments for the Pianoforte.* No. VIII. (Longmans.)—*The Works of the Rev. Sydney Smith.* Part IV. (Longmans.)—*The Christian Examiner for March.* (New York and London: E. T. Whitfield.)—"Wet and Dry," or the *Docks of London*. By Capel Court, Esq. (Bailey Brothers).—An inquiry concerning the proposed Northfleet Docks, in the form of a letter to Mr. Stuart Wortley. The author of this is a wag, for, in denouncing the scheme in good set terms, he recommends the honourable Recorder to stick to the dock at the Old Bailey, and not meddle with any other sort of docks.—*Constitutional Reform, in Contrast with the Ministerial Measure.* (Charles Westerton.)—To this pamphlet, which is said to proceed from the pen of a distinguished member of the House of Commons, an introductory letter to the Marquis of Lansdowne is prefixed. It is in favour of liberal measures, and is professedly "a plea for the rights of the burgess and the artisan."—*Diphtheria, a Lecture.* By W. H. Ranking. (Churchill.)—Mr. Ranking is senior physician to the Norfolk and Norwich Hospital, and it was in the lecture-room of that institution that this excellent lecture upon an interesting subject was delivered. It was afterwards published in the *Lancet*, and now makes its appearance in a third form with a coloured illustration of this fearful scourge.—*Lecture on Tents,* by Major-General Rhodes (Clowes), delivered at the United Service Institution on the 21st ult.—*Mr. Beresford Hope's Speech on Church-rates* (Stanford), delivered during the debate on the 15th ult.—*The Wild Flowers of England.* By the Rev. Robert Tyas. Part XI. (Houlston and Wright.)—*Routledge's Shakspere.* Edited by H. Staunton. Part XXXVII. (Routledge and Co.)—*Tales from Blackwood.* No. XIII. (W. Blackwood and Sons.)—Containing a translation of Sealsfield's "Adventures in Texas," by F. Hardman, which appeared in "Maga" of November and December, 1813.—*The Minister's Wooing.* By Mrs. H. B. Stowe. (Sampson Low, Son, and Co.)—The same publishers are issuing two editions of Mrs. Stowe's new tale; both of which may be termed cheap, seeing that one is at sixpence and the other at twopence the part. Parts III. and IV. of the former, and III. and IV. of the latter are before us. The only difference between them is that the former is printed upon better paper and illustrated by H. K. Browne; *voila tout!*—*The Comprehensive History of England.* Parts XVII. and XVIII. (Blackie and Son.)—*The People's Edition of The Poetical Works of Thomas Moore.* Part I. (Longmans.)—The first part of this compact, and in every respect admirable edition, contains the whole poem of "Lalla Rookh" complete, with preface, dedication, notes, and a portrait, the last by Holl, after a portrait by T. Phillips, R.A., taken when Moore was at the age of forty. The edition will be completed in ten parts, and the price is such as to place it really within the reach of the people.

THE DRAMA, ART, MUSIC, SCIENCE, &c.

THE DRAMA.

THE LANGUAGE has this week been strained by our contemporaries to do what is esteemed justice to the production of Shakespeare's "Henry V." by Mr. Kean at the Princess's Theatre. There has been a chorus of eulogy which says little for the taste of the writers, and which by no means serves the purpose of the producer. We need not be told that the English language fails to afford means to convey an idea of the merits of this revival; nor need it be insinuated that Mr. Kean has a mind that could have won the battle of Blenheim by its well-known manœuvre, or that he could have marshalled the troops at Waterloo; or even himself have gained the victory of Agincourt which he so well suggests in his mimic campaign in Oxford-street. To gild refined gold is wasteful and ridiculous excess, and to seek by piles of words to outvoice a gorgeous theatrical spectacle, is, to use an humble form of expression, to put butter upon bacon. Mr. Kean and his revival need no such exaggerated and fulsome praise, for he has performed his work in a right crafty and truly workmanlike manner.

We were somewhat apprehensive, after reading the inflated account of the performance, that we should feel disappointed; but we found what we had not been led to expect in the reports, that the characteristic of the production is elegant taste. The subject-matter is not overlaid, and the correctness and beauties of the details relieve them from the imputation of being mere show work. Everything is rich, but then it is in keeping, and thus there is no display without a purpose, which is the essence of good taste; as vulgarity alone consists in endeavouring to overpower the mind with the mere flashing of wealth and riches, and with an unmeaning parade of barbaric pearl and gold.

The great principal scenes are the Siege of Harfleur, and an historical episode which shows the triumphal entrance of the victorious King into London on his return from France. These are the two important scenes, but they are by no means the only ones, and, as regards scenic painting, are by no means the most beautiful. The siege of Harfleur is the nearest attempt to represent an assault on a fortification we have ever seen, and is as close to reality as it is perhaps possible to bring such a fact. It is so true that it results in what it would be on the actual occasion—a cloud of smoke, in which are seen shining the armour and weapons of the soldiers, and in which glimpses are got of hurried bands of men scaling precipitous and perilous places, with the falling of a portion of the walls, and the declaration, in the midst of what seems a victorious confusion, but is not, that the town is taken. There is little doubt that a participant in such an onset would see or know little more than was actually witnessed at the Princess's Theatre. There is also a brevity in the transaction that is equally real; and it is deserving of praise that a scene that must have cost so much pains is not paraded one moment before the audience beyond the necessities of the facts.

The Battle of Agincourt, which is now, as it was two hundred and sixty years since, when the play was first produced, the great popular incident, is admirably prepared for and led up to, and the fine knowledge of dramatic effect of its author is worthily carried into actuality. The view in Picardy, with its wide open plain, and the two tableaux of the French and English camps, with their strong contrast of revelry and prayer, are excellent preparations for the great contest. The device to introduce these two episodical scenes is inventive and appropriate. The *Muse of History* (Mrs. Charles Kean), who, with charming dignity, helps out the story with her glorious heroic verses, appears surrounded by clouds, and speaks the splendid description of the night view of the camps which is familiar to playgoers; that charlatan, old Cibber, having taken it out of its right place, and put it into the mouth of his mountebank "Richard III." The *Muse* gliding away, a visionary scene is shown of the French chiefs gambling and revelling; and, that closing up, the English chieftains are seen kneeling before the altar, whilst a mass and holy hymn shows their sober and pious courage. This cunning device of its author tells as well in Oxford-street as it did at the Globe Theatre on the Bankside with our religious ancestors. Wonderfully full, indeed, is this play of statecraft, and soft and subtle the flattery of the English people. These dioramic effects passing away, we have a beautiful moonlight scene, in which the camp fires are shown; and a change from night to morning is cleverly managed. Here occurs the scene with the King going the round of his camp; and here is spokenth that noble commentary on ceremony and authority which makes the writer one, not for an age, but for all time. The night we saw it it was delivered in the very face of royalty, and it was suggestive of the deep consideration that earthly might is thus subject to intellectual domination. Mr. Kean delivered it with fine emphasis and deep feeling, and the great successor and remote descendant of the Plantagenets must have felt its full force and feeling.

The scene of the English position at Agincourt is charmingly painted, the immense distance being beautifully rendered. The English troops here are studies of the various weapons, armour, habiliments, standards, and martial proceedings of the time; and it is in this minute yet picturesque truthfulness that Mr. Kean is triumphant. The expense of production as well as the labour of research for so much detail must be very considerable. The arrangements are such as to give the idea of multitude without confusion, and every troop as it passes is a study. The great speech of the King is effectively played up to, and the ardent effort of his eloquence admirably shown by the vehement ardour of all towards their mighty chieftain. The grouping here is highly picturesque. The prayer before the battle was beautifully rendered by Mr. Kean. The battle is properly only suggestive, and the various incidents of the field tell the miraculous victory and the terrible rout. The scene after the battle, with the Castle of Agincourt in the distance, is very fine, being suggestive of the great event that had just occurred.

After this comes the great pageant episode, in which the King on

horseback has presented to him sundry mystical and symbolical devices, very beautiful and very exactly in accordance with the descriptions of the time. A band of winged angels, with tambourines, do him honour; holy palmers from the far East salute him; and every appearance of a joyous and adoring multitude is presented. The last scene is a quiet interior of the Cathedral at Troyes, which is charmingly painted and built up; and in this placid place closes up all the wild and violent activity and all the eventful proceedings which for four hours have occupied and absorbed the attention of the spectators.

We certainly think this, as it is the last, may be pronounced the most elaborate and the most effective of Mr. Kean's many masterly revivals. The acting is sufficient, without being great. Mr. Kean plays the *King* very cleverly; he is courteous, bold, pious, and jocular, and every phase of this varied character is well mingled and distinguished. Mrs. Kean is dignified, graceful, and emphatic as the *Chorus*. Mr. Meadows was very amusing as *Fluellen*; but Mr. Frank Matthews a not very humorous *Pistol*. Mr. Ryder made a manly *Bates*, and Mr. Graham an energetic *Sir Thomas Erpingham*; all, indeed, fulfilled their portion of the action suitably and in keeping. Mr. Kean was vehemently recognised, and received every token of approbation from an enlightened and elegant audience.

ART AND ARTISTS.

THE SOCIETY OF BRITISH ARTISTS, SUFFOLK-STREET.

MESSRS. HURLSTONE, BAXTER, AND HENZELL were elected to the, if properly considered, honourable though difficult office of "hangers" to this year's exhibition. Honourable, because to them is confided the fulfilment of a trust, and difficult because of the multifarious interests which are too apt even with the best of men—"such is human nature"—to creep in and partially obscure the calm decisions of mature judgment. For the last fifteen or more years, the policy, or rather craft, actuating this "chartered body" has betrayed such narrowed intention, such tenuity of perception, such utter negation of absolute requirement, accompanied with an obstinate persistence in continuing and carrying out a system based and debased by a spirit of restrictive and selfish vanity and prostitution of delegated power, and that rendered more and more obvious year after year, that we have often wondered how it managed to maintain its existence through such a state of vital debility.

But as no single man can commit a wrong without opening the door for the entrance of inevitable Nemesis to punish and warn him, so it is with bodies of men; the law is immutable. The instant you take away inducement, performance collapses; and there is no inducement that acts so powerfully on the artistic mind, to urge it to its best performance, as the *chance* that it may get the best place on the walls; it is a lure greater than wealth, a payment higher than money. Now this society has a fundamental law that "the line" shall be devoted to its own members; no matter how bad his pictures, once past the portal of admission, they must be hung on the line, so long as any portion of it remain unoccupied. "Why the Decemvirs bring themselves into contempt" by such absurdity as this, and year after year has more forcibly demonstrated it. The members themselves prove it as they "lack advancement," and the public estimation is shown by sparse contributions and attendance, and the general result is that the exhibitions have atrophied down into a state of chronic respectability that is "most tolerable and not to be endured." Yet, if we will but wait, irksome though it be—

There is no ill howe'er so great,
That time will not assuage.

Through the honour and courage of the hangers, who have inserted the thin edge of the wedge, we are this year led to hope for and expect a wiser and larger policy for the future; for the placing of many of the pictures prove they have severed the strands of an enervating "red-tapism," and acted more in accordance with a wise spirit of discrimination and a keener sense of justice; and we intended it as a deserved compliment when we headed this notice with their names.

We have written our exordium from a stern sense of duty; we repudiate carping. The obligation we are bound to, is irrespective of mere private friendships or power in position.

Unquestionably the picture that develops the largest capacities, abstractedly considered, is Mr. F. Leighton's (No. 213) "Samson and Delilah," from Milton's "Samson Agonistes;" for he has great dramatic perception in choice of subject, —a quite unusual knowledge of form and power of rendering it,—thoroughly conversant with the anatomy of drapery, with a perfect recognition of its action and texture; but he lacks instinct for colour, having evidently no perception of its absorption in shade or luminousness in reflection, and utterly ignores or cannot perceive the truthful scale that regulates the laws of light and shade. His "handling" exhibits any range of capacity, from exceeding tenderness to full-blushed dexterous vigour. Yet with all these endowments the result is far from being wholly satisfactory; and the reason why is obvious. This picture is a broad declaration of the love and study (almost exclusively) of the old masters; he has grasped at their results, without understanding their spirit or principles, utterly forgetting that they obtained their end by the constant love and study of nature in all its infinite variety. Mr. Leighton is "cabin'd, cribbed, confin'd," by a scholastic aestheticism that is destructive of individual variations. With the exception of the two children, there is not one figure's nose that is not precisely of the same mould; and we utterly deny that any ethnological distinction of race will give that animal length of nose and narrowness of under jaw near the chin that he has given to every female face in this picture. Again, Mr. Leighton's love of displaying his knowledge of anatomy has led him into an attenuation of hand and fingers, a curling up of the tips that is altogether inconsistent with a strong man's hand. We saw the sketch for this picture at Christie and Manson's rooms last week, and were delighted with its luminousness and colour; here there is no radiation, and in consequence the colour is harsh, the tone muddy and black, and, on the whole, the picture is more surprising than pleasurable. The picture is, notwithstanding, a fine one; and the reason why we have analysed it so closely is as a warning for others to avoid the pedantry of scholasticism.

The next gentleman who, from the nature of his choice of subject demands our attention, is the President; his first picture in the catalogue is from Shak-



From a Photograph by Mr. Herbert Watkins, No. 215, Regent-street.

Yours faithfully
Geo. Grote

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spere's "Hamlet,"—the closet scene; the second, "Othello," act iii. sc. 4; and now we wish we could lay down our pen, or avoid, or skip these works, for pleasant recollections are thronging into our memory of past works by this real artist, some of them equal to the best works produced in this country since Hogarth's time; "Ah, sad and strange the days that are no more!" Dear sir, we love you, but in no sense are these worthy you or the author you have chosen to illustrate. It is quite refreshing to look underneath, at Mr. J. J. Hill's "Weary Shepherd," certainly the best of his four works. We hear by the way, that Mr. Hill has executed a fine large picture, a commission from Miss Burdett Coutts; we regret that he does not exhibit it here, because the present pictures seem to be the result of "filling up time," with the exception of the one above named. If any further illustration were required for the absolute rescinding of one of the rules belonging to this society, it will be found in full force, by looking at No. 50, "A Gleaner," and then going across the room and comparing Mr. J. D. Francis's picture, No. 147, also "A Gleaner," with it, and likewise the relative qualifications and location; the *reductio ad absurdum* can scarcely be carried further.

Mr. C. Baxter has four works, two are portraits, indeed, we might say three, for though No. 158 be called "Little Red Riding Hood," it is evident that Mr. Baxter has not sufficiently studied the text, or he would of necessity have made the child indicative of the race she sprang from, namely, French; whereas in this case he has simply taken a pure Saxon type, stuck a hood on the girl, and then stood godfather. We question, however, if Mr. Baxter has ever produced a more charming example of his powers during the period of his long-earned and well-won reputation than this. It exposes none of that timid polished prettiness of which heretofore he has sometimes shown a latent tendency; for it is broad, bold, manly in execution, yet femininely exquisite in colour. The next gentleman who especially calls for notice is Mr. E. J. Cobbett,—his pictures are eight in number. The opening of this artist's career, in the portrayal of human nature, began by a broad imitation of the mode and thinking of Poole; but by conscientious labour, earnest attention, and keen penetration, his natural, instinctive force has generated a style that belongs entirely to himself. His power of drawing is limited but sensible; his perception of colour tender, gentle, and delicate; his mental bias pastoral. For these reasons you cannot expect to gather grand harmonies, but may expect many a charming melody, and will not be disappointed. He is, to reap an image from the field of music, what Shield was as compared with Handel. The work that we most esteem in this exhibition is not the largest one, No. 11, "Heather Belles," for charming though it be, it exhibits evidences of flagging or haste; but No. 488, "A Bit of Luncheon," is fully up to the mark in every respect; and, indeed, all his works quite produce sensations of gratification almost unmixed. One fault that we wish to draw Mr. Cobbett's especial attention to, is the presence of manner intruding through the sameness of physiognomical type or form; he should watch and avoid this.—From among the artists in this exhibition who have made most decided progress, we must select Mr. Hennell, as having made the farthest advance. We place him here for the above reason, and also because, howsoever unconscious he might be of the fact, he is nevertheless a most decided imitator of Mr. E. J. Cobbett. Now Mr. Hennell's capacities for receiving instruction are proved by the two above reasons, and our serious advice, given to him not from any spirit of intrusion or arrogance, but after mature deliberation and consideration, based upon a fervent desire for his welfare and advancement, is that having now demonstrated a power of portrayal equal to all his requirement, he should begin to study painting æsthetically—that is to say, learn to compare, and by that means, joined to his instinctive taste, he will know and achieve that most difficult of all acquirements—the capacity of selection and avoidance. In this lies the whole spirit of pleasurable art. It now rests entirely with this gentleman to decide whether he will remain an exceedingly clever follower of one man, or by earnestly worshipping nature and studying her works, assisted by the priesthood of all great painters, to grasp and retain a position through the force of his own individuality. Did we not deem Mr. Hennell an exceedingly talented man we should have restrained ourselves; but his six works have so won our admiration that we could not keep back from him that which we solemnly believe ought and is intended to be of service; because mere aptitude or consciousness will go a very small way in art. It is true they are very nearly, nay, absolutely requisite as component portions, but cannot stand alone; and, in proof of what we say, we will refer him and our readers to Nos. 113 and 309. They are on the line! and therefore the beholder can have no difficulty in dissecting them.

(To be continued.)

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.

ON MONDAY EVENING LAST, in order to give a wide publicity to the liberality of its president, Jacob Bell, Esq., who has kindly lent the larger portion of his well-deservedly famous collection of works of art, the Marylebone Institution inaugurated the exhibition by a conversazione. The pictures consist of fifty-seven in number by various esteemed masters of the British School, added to which are some casts in metals and skeletons of dogs; the latter being the osseous frames of three of the animals in Sir Edwin's pictures. See the pictures properly we could not, from the lowness of the hanging of the gas, from the height to which the ladies carried their adoration of crinoline, and from over-crowding; yet saw we enough to assure our readers that in the daytime it must prove one of the most interesting exhibitions that, amid the host, is now held out to the public gaze. But, agreeable as it must prove to the general lover of art, it must prove of incalculable benefit and instruction to the student; from this reason alone, that it lays bare the whole process by which the greatest of all zoological painters that ever lived obtains his marvellous results. You can track him back here from early boyhood to mature manhood—a profound illustration of Wordsworth's "The child is father to the man;" you can trace his peculiar power through the first impulsive sketch up to the matured results of his deliberate energy and wondrous keenness of perception. It is an assertion too often held and insisted upon, that he is only the greatest of animal painters, though how this can be enunciated bearing in mind "The Midsummer Night's Dream" and "The Comus" in this exhibition, we are at a loss to conceive. Our belief is that he attempts nothing that he does not achieve better than any other man. We do hope our readers and their friends will hasten to see these works. In the preface to the catalogue an anecdote is related so irresistibly droll that we extract it. In a critique on a picture by Sir E. Landseer, some years ago, representing a hare and a weasel, it was remarked, "We think the rabbit is too much like a hare, and we never saw a ferret of that colour." The exhibition of this collection will cease on April 9.

TALK OF THE STUDIOS.

MR. RUSKIN writes to correct an erroneous statement attributing to him the purchase of Mr. Millais's "Pot Pourri," at Christie and Manson's. He says: "I neither purchased Mr. Millais's picture, nor any other picture at this sale."

Great interest has been excited in various studios by the announcement that Mr. Sergeant Thomas is one of the candidates for the post of judge of the City Sheriff's Court, rendered vacant by the death of the late M. Prendergast, Esq., Q.C.

The Bristol and West of England Art-Union has adopted for their presentation plate, an engraving of Sir Edwin Landseer's picture of the "Shepherd's Bible," by Thomas Landseer, the painter's brother.

Among other additions to the collection at the Museum of Art, South Kensington, there have been lately acquired several interesting specimens from the Museum of the Collegio Romano. Among these are three curiously engraved bamboo canes, noticed in Murray's "Roman Handbook," the elaborate ornament on one of which dates from the end of the fifteenth century; the subjects on all have reference to Scripture history. There is also a mosaic of a colossal head of St. Peter; an interesting illustration of an art little known in this country. Some small Florentine bronzes of good workmanship, and some carved ivories, are included among the number of specimens. These acquisitions for the museum were made by Mr. Cole during a recent visit to Italy, and he also obtained from another collection at Rome a very fine signed example of the majolica of Forlì.

The London correspondent of the *Manchester Guardian* says: "I hear that the Council of the Society of Arts and the Royal Exhibition Commissioners are at variance with regard to the proposed exhibition in 1861. The Commissioners refuse to sanction it unless the members of the Council will individually subscribe their names as a guarantee against any possible loss that may arise, and this the Council refuse to do, saying that they had all the labour of the exhibition of 1861 and none of the profit. Prince Albert, the chairman of the Exhibition Commissioners, it is said has drawn up a report in favour of the exhibition, but when the report was submitted to the Commissioners they did not approve of some parts of it, and they made some alterations in it to bring it more in accordance with their own views, at which it is said his Royal Highness is not much pleased."

The *Scotsman* says that, after the drawing of the Glasgow Art-Union, a subscriber in Edinburgh received official intimation that his ticket had turned up a prize of 60*l.* A landscape by Milne Donald was chosen, and transmitted to Edinburgh, when the prizeholder received a letter from Glasgow to the effect that his former intimation was a mistake, and requesting that the work of art might be sent back without delay. Of course the possessor demurred to this, and, if there be any truth in the adage that possession constitutes nine points of the law, not without good reasons for doing so. We are not aware of the precise grounds on which restitution is demanded, but understand they are based on the fact that two tickets with similar numbers were issued by mistake, and that the holder of the duplicate number also lays claim to the prize.

There has this week been erected, in the south side of the choir of the Cathedral at York, a monument in memory of the officers, non-commissioned officers, and privates of the 33rd Regiment of Foot who fell during the Crimean War. It is of Parian marble; the upper portion is circular in form, with the words in raised letters—"The Duke of Wellington's Regiment." Immediately below this are the figures "33" of large size, encircled with laurels, and surmounted by a coronet, and a lion rampant bearing in its paws a flag. Beneath this design upon a scroll is the motto—"Virtutis fortuna comes," in marble letters, and then follows the inscription which is written in English capitals. The monument is placed upon a polished black marble slab of large dimensions, and in the margin around the tablet are several labels inscribed—"First York West Riding," "Seringapatam," "Crimea," "Inkermann," "Waterloo" "Alma," "Sebastopol." The whole of these are inscribed upon scrolls, and the lettering is of polished brass. The monument is the work of Mr. E. Richardson, sculptor, London.

The *North British Daily Mail* gives an account of the sale of a collection of pictures of the English school, which took place in Messrs. M'Tear and Kempt's rooms on the 24th and 25th ult. The prices of the principal lots were as follows: "The Fortune Hunter," by Redgrave, R.A., 320*l.*; "The First Pair of Trews," by R. M'Innes, 150*l.*; "The Smuggler's Cave—Running a Cargo," by Parker, 60*l.*; grand Landscape, by Sydney Percy, 57*l.* 10*s.*; pair Landscapes, by Vanasche, 34*l.*; "The Village Festival," by Cohen, 22*l.*; "The Sportsmen's Return," by George Morland, 20*l.*; "The Bass Bock," by E. T. Crawford, 20*l.*; a pair of Landscapes, by Shadlers, 23*l.*; ditto, by Syer, 40*l.*; "Roadside Inn," by Herring, 12*l.* 10*s.*; Landscape, by F. Watts, 13*l.*; View in Venice, by Birrell, 15*l.* 10*s.*; Landscape, by Pettitt, 15*l.* 10*s.*; and 120 other lots at various prices. The two days' sale amounted to about 1,500*l.*

On Saturday last we went to Messrs. Christie and Manson's auction-rooms, and with much interest watched the various lots as they were "put up." The individual prices and combined result fully proved and justified our foregone conclusions. We print the more remarkable lots, and the names of the purchasers as announced. There were seventy-six in all—"Harem Life," one of the finest works by J. F. Lewis, A.R.A., exhibited at the Society of Painters in Water-Colours in 1857, 26*l.*—bought by Mr. Agnew, of Manchester. "The Lake of Zug," by Turner, 210*l.*—bought by Mr. Gambart. Another by Turner, "Bellinzona," 18*l.* Head of a lady cutting off a lock of hair, Millais, A.R.A.; and also "a beautiful head of a female," both studies from the same "model," severally produced 10*l.* 2*s.* and 49*l.* 7*s.*—both purchased by Mr. Gambart. "The Death of Marmin," exhibited at the Royal Academy, W. Cave Thomas, 94*l.* 10*s.*—bought by Mr. Jarvis. "Pic du Midi," a finished sketch by C. Stanfield, R.A., 87*l.* 3*s.*—bought by Mr. Gambart. "The Eve of St. Agnes," from Keats's poems, by W. Holman Hunt, with the copyright, sold to Mr. Gambart for 16*l.* "The Last of England," by Ford Madox Brown, with the copyright, 34*l.*—Mr. Gambart. A river scene, a view at End-leigh, painted by Sir Edwin Landseer, R.A., for the late Duchess of Bedford, was bought for Lord Ward for 46*l.* "Pot Pourri," by J. E. Millais, not exhibited—bought by Mr. Pocock for 20*l.* 15*s.* "Penelope Boothby, seated, in a landscape, by Sir J. Reynolds, P.R.A.; after much competition, it was secured by Lord Ward for 1,15*l.* "The Dawn of Christianity"—the flight into Egypt—by J. M. W. Turner, R.A., exhibited at the Royal Academy in 1841; bought by Mr. Marshall for 33*l.* "Glaucus and Scylla," on panel, exhibited at the Royal Academy in 1841, by Turner; sold for 29*l.* The above were all from Mr. Windus's collection. Two, described as the property of a gentleman in the country, were then sold. One was "The Dirty Boy," the celebrated work of T. Webster R.A., and was bought by Mr. Marshall for 29*l.* The other was a landscape, a view near Hampstead, a *chef-d'œuvre* by John Linnell; bought by Mr. Jarvis for 24*l.* 15*s.* Mr. Thomas's pictures were then submitted, four of which sold as follows: "The Wise and Foolish Virgins," by Etty, R.A.; sold to Mr. Flathow for 16*l.* A second by Etty, "Hylas and the Nymphs," a beautiful composition, was bought by Mr. Farre for 42*l.* "A Stiff Breeze," a beautiful specimen of Sir A. W. Caldecott, R.A., 37*l.* 15*s.* Another by the same artist, a classical landscape, with figures, the companion picture, was bought for 43*l.* by Mr. Agnew. Among the last collection offered were several of great importance, viz., "The Last Banquet at Whitehall," in the time of Charles II, with portraits of the King and courtiers, a grand work by Professor Lewtze, of Dusseldorf, sold to Mr. Cox for 34*l.* 10*s.* "Lear and Cordelia" (Act iv. scene 7), by E. M. Ward, R.A., 1857, 30*l.* 10*s.* The next was a portrait of Mrs. Hoare, of Boreham House, Essex, by Sir J. Reynolds. The lady was painted in a white and gold dress, seated in a landscape, and nursing an infant.

This very important and beautiful work has never been out of the possession of the family for whom it was painted, is enumerated in the published catalogue of Sir Joshua Reynolds's works, and has not been engraved. The first sum bid for it was 1,000 guineas, and after a most animated competition the hammer fell at the price of 2,677. 10s. This is a larger sum than was ever before given for a picture by the same master, as the highest price hitherto paid was 2,200*l.*, for which a Reynolds was sold at the Strawberry-hill sale. The next work sold was also a Reynolds, from the same collection—a portrait of the Hon. Mrs. Bucknell; it was sold for 378*l.* The last work was "The Morning Walk," a portrait of Miss Haverfield, by T. Gainsborough, R.A., never out of the possession of the family for whom it was painted; sold for 75*l.* The total sum realised was over 11,000*l.*

A choice collection of modern English pictures belonging to Mr. Todd, of Aberdeen, and some specimens from private cabinets, was on Wednesday disposed of by Messrs. Foster. We subjoin a list of some of the principal works and their prices: Poetry, by H. O'Neil, 56*gs.*; Red and White Roses, by Charles Baxter, 100*gs.*; The Avenue, the out-door sketch for the larger work exhibited in 1854, by Lee and Cooper, 49*gs.*; The River Awe, Argyleshire, companion to the last, by Lee and Cooper, 85*gs.*; The Pedlar, by F. Goodall, 65*gs.*; The Lady with the Fan, by C. R. Leslie, 142*gs.*; Cows, by T. S. Cooper, 181*gs.*; View at Hampstead, by J. Linnell, 222*gs.*; The Post-office, by F. Goodall, 170*gs.*; The Wayfarers, by Charles Baxter, 105*gs.*; Portrait of a Lady, by Gainsborough, 75*gs.*; Somnolency, by W. Etty, 165*gs.*; Sheep-folding, by J. Linnell, 295*gs.*; Dutch Boats, painted in 1843, by C. Stanfield, 503*gs.*; The Nearest Way in Summer, by Creswick and Ansell, 500*gs.*; The Five Figures, or the Toilette, by W. Etty, 280*gs.*; a grand Landscape, by Gainsborough, 570*gs.*; Edinburgh, a drawing, by J. M. W. Turner, 340*gs.*; The Mussel Gatherer, by P. F. Poole, 50*gs.*; The Death of Haidee, by J. R. Herbet, 36*gs.*; The Bath, by Etty, 29*gs.*; The Village Patriarch, by T. Webster, 123*gs.*; Autumn Scenery, by Sidney Percy, 86*gs.*; On the Italian Coast, by C. Stanfield, 165*gs.*; The Widow, by T. Webster, 80*gs.*; Heidelberg, by W. Müller, 170*gs.*; Spring, by J. C. Hook, 250*gs.*; The Maids of Alcyna endeavouring to tempt Rugero, by F. R. Pickersgill, 91*gs.*; Scene from "Twelfth Night," by W. F. Frith, 101*gs.*; The Highlands, by T. S. Cooper, 85*gs.*; Calypso in the Island of Ogygia, by John Martin, 41*gs.*; Cephalus and Procris, by John Martin, 25*gs.*; The Water Mill, Creswick and F. Goodall, 93*gs.*; Fordwich Meadows, by T. S. Cooper, 165*gs.* The sale realised above 6,200*l.*

A correspondent of the *Times*, humorously adopting the signature of "The Farnese Hercules in the Upper Hall of the Royal Academy," bravely takes up his cudgel on behalf of that much-abused body. His arguments are undoubtedly clever, and both in spirit and in matter he betrays a closer acquaintance with the affairs of the Academy than is usually enjoyed by persons outside its sacred limits. Some of the positions advocated are, however, of a nature not to be passed over without remark. Thus, when he says that the Academy, by excluding from candidature the members of all the other art societies, is really acting very generously towards the other societies, inasmuch as, were it otherwise, all the good men would leave the societies and try to get into the Academy, it should be observed that this might be true provided the Royal Academy continued its present illiberal rule of never allowing its members to join the other societies. What is contended for, however, by those who would reform the Academy, and that even a few liberal academicians are prepared (as we have reason to believe) to grant, is, that the Royal Academy should occupy the same position as regards the other societies which the Royal Society does towards the lesser learned and scientific bodies; that is to say, it should lead and aid, rather than either absorb or oppose them. Just as a man may be at the same time Fellow of the Royal Society and also belong to the Geographical, Linnaean, Chemical, and Geological Societies; so would it be proper and, we believe, prudent for the Academy to permit their members to join the other artistic societies. Perhaps, however, the most serious objection to this is a commercial one, and that it is feared that, by permitting this catholicism in art, some of the chief attractions of the Royal Academy Exhibitions might stray into the saloons of Suffolk-street and Pall-mall. If so, it is a pity that the good of art should be sacrificed to what is, after all, a mere trading consideration. For the rest of the letter of the "Farnese Hercules," we quite agree with much that he urges in favour of the Royal Academy. It would be folly to deny the large sums of money which they have spent and the exertions which they have made for the good of art, and we should be the last to refuse to admit these facts.

We understand that whilst the preparations for removing the national pictures to Kensington are rapidly progressing, nothing further has been settled with regard to the removal of the Royal Academy to Burlington-gardens. Indeed from the suspicions which are beginning to be entertained in various quarters, aroused by the unwillingness of Government to settle anything definite as to the land, we are afraid that our fears upon the subject, more than once expressed, will after all be realised. We understand that the anxiety felt upon the subject of getting the Marlborough House collection to Kensington was so great on the part of Mr. Redgrave and his co-officials, that they actually telegraphed to Mr. Disraeli, when the hon. gentleman was on a visit at Hatfield House, and obtained permission for the works connected with the new gallery at Kensington to be commenced forthwith. It is also stated that when the Chancellor of the Exchequer returned to town, and was taxed with having given this permission, he had forgotten all about it, and did not exactly see how he was to face the House of Commons as to the matter, after the resolution of the committee of the House that it was not expedient to remove the national pictures to Kensington. After some cogitation, however, the idea of offering the Burlington House site occurred to his mind, and it was by this means that the temporary gallery at Kensington was made so pleasant and acceptable to the House. We have already remarked, however, upon the substantial solidity of the building for a temporary purpose, and we have heard it hinted, moreover, that the Royal word is to some extent pledged against the removal of the Royal Academy from Trafalgar-square. For these reasons, therefore, we do not abandon our opinion (which time alone can prove either the justice or the injustice of), that there is no real intention of removing the Royal Academy; that the Royal Academy will neither move nor will it spend its money in building a habitation for itself; and that the real emigrants from that famous site will be the division of the national pictures still in Trafalgar-square, which, in fulfilment of Prince Albert's *idée fixe*, upon which he has so strenuously set his mind, will one fine day or other be packed up to join their companions at "the Boilers."

Mr. Graham, of Redgorton, Perthshire, the heir of the late General Lord Lynedoch, died in Edinburgh on the 11th ult., bequeathing to the Scottish National Gallery the celebrated portrait by Gainsborough, of Mrs. Graham, of Lynedoch. The Scotsman gives the following account of the picture: "At the mature age of forty Lord Lynedoch, then plain Mr. Graham, married a lady of the Cathcart family, to whom he was devotedly attached, and by whose early death he was so deeply affected that he joined, as a volunteer, the British army, then engaged in the wars of the French Revolution, where, as the leader or participant in many a desperate enterprise, he sought to rid himself of an existence which had become a burden. Returning to Scotland he raised a regiment among his tenantry, which secured him command in the British army, and having

joined Wellington in the Peninsula he rapidly attained high rank and honour. At the peace he returned to his native country, where he died in 1843 at the age of ninety-six. The portrait of his beautiful wife, painted by Gainsborough when she was in the full bloom of youth, Mr. Graham could not look upon after her death, and he had it nailed up in a box, which was deposited in the hands of a tradesman in London, where it remained unopened until his lordship's death, a period of upwards of fifty years. None of his friends during his lifetime ventured to allude to the portrait; but a sort of tradition having existed that it was in safe keeping in London, a diligent search was instituted after his lordship's decease, which fortunately resulted in its discovery. On its exhumation, as it may be called, it was exhibited at the British Institution, Pall-mall, where its grace and beauty attracted universal attention, and large sums were repeatedly offered for it. The portrait had been entailed by his lordship, along with a number of decorations and presents received from foreign potentates; but Mr. Graham, of Redgorton, wishing to acquire the unrestricted possession of the portrait for the purpose of bequeathing it to the National Gallery, arranged with the next heir of entail to pay such sum as it might be valued at by Mr. Thomas Nisbet, of Edinburgh. The sum of 2,000*l.* was fixed as its price. That amount was paid by Mr. Graham, and the public are about to reap the benefit in the possession of one of the most magnificent and brilliant portraits which modern times has produced." The visitors to the Manchester Exhibition will not need to be reminded of this magnificent picture, of which it is no hyperbole to say that it is one of the finest portraits, not only of modern, but of any other time.

Since we last had an opportunity of examining the excellent collection of CHROMO-LITHOGRAPHS issued by Messrs. GEO. ROWNEY and CO., great strides in the art have been made by that enterprising firm. The last two, and certainly the finest specimens yet issued are, we believe, quite beyond anything that has hitherto been done of the kind, and may safely be pronounced to be such marvels of chromo-lithographic art that it is not possible to imagine a nearer approach to the originals. That the approach ends after all at a distance sufficiently remote to render the value of the originals unimpaired is not to be denied; but the real question is, not whether these copies are or are not objects of the highest artistic merit, but whether they are not very beautiful objects of decoration, possessing a higher relative value to the originals than the sums at which they are respectively produced represents. As for their artistic merit, we are of opinion that it is in certain instances sufficient to lead even educated observers into a belief in their originality; but, supposing that they deceive no one, is it not a remarkable fact, that a very fine copy of a drawing costing a very large sum can be produced and sold at about one-third the number of shillings which the original cost pounds? The two specimens alluded to as being pre-eminently excellent are the copies of Turner's picture, "Ulysses deriding Polyphemus," and "The Canal of the Giudecca and the Church of the Jesuati at Venice," after Clarkson Stanfield. The former of these, the noble original of which will be well known to the visitors of the Turner gallery, makes a magnificent chromo-lithograph, 27 inches by 18. The colour is rich but subdued; and most, if not all, of the effects of light and shade are fairly preserved, whilst the wild fancy, and exuberant yet indistinct imagery of the master, are finely rendered. The Stanfield makes a picture measuring 27 inches by 18*l.* Whether it be that the original is not so difficult of approach by the copyist, or because it does not require quite such a strong exercise of the imagination to understand it, we are not sure; but we are inclined to prefer this to the one after Turner. The tone of the beautiful buildings, the clear distances of Venice, the picturesque life on the canal, and the admirable effects upon the water in the foreground for which the original is so justly praised, are all faithfully given in the copy. We have certainly never seen, and would find it difficult to imagine, a greater triumph of chromo-lithographic art. Among many beautiful specimens which Messrs. Rowney have added to their collection since we last inspected it, we select for especial praise a beautiful print of "The Andalusian Letter-writer," after Topham; "Mount St. Michael," after Stanfield; "Crossing the Ford," after Mulready; "The Rhine, near Cologne," after Richardson; "Lugano," after the same; "Heidelberg," after Rowbotham; and "The Lago Maggiore, with a view of Pallanza," after the same; "L'Église de St. Jacques, Caen," after Callow; the "Cathedral Porch, Evreux," after Dolby; "Beating up Channel," after Callow; and "The Approaching Shower," after Meadows. The great beauty of Messrs. Rowney's works is simply this, that whereas the enjoyment of original pictures of first-rate merit is necessarily confined to few, firstly, through the rarity of the article, and secondly, on account of the fewness of those who are both able and willing to spend large sums upon them, these enterprising publishers offer to those who can afford the expenditure of a very few pounds, the opportunity of enjoying the next best things to the originals, and of at the same time furnishing their rooms with what are really very beautiful objects.

Messrs. Rowney have also lately introduced from France a very beautiful substitute for painted glass called *diaphane*. The designs, which are extremely well executed and in very rich colours, are printed upon paper which is afterwards varnished. This renders them perfectly translucent, and they are then fixed inside panes of glass, equal in size to the panes of the window to be decorated. These panes are fastened inside the window and upon the original panes by means of a thin moulding which holds them in their place, and the colours are thus held between the panes, and are so thoroughly preserved from the action of dust or weather that they will last for years. The cost is remarkably slight, and no one need scruple on that score to adopt this beautiful mode of decorating a dining-room, library, or even drawing-room window, especially when (as is too frequently the case in towns and cities) the exclusion of the home view becomes a decided improvement.

MUSIC AND MUSICIANS.

MORE THAN FIFTY YEARS HAVE ELAPSED since Haydn made the world acquainted with a composition of his old age, entitled "The Seasons." From the unfrequence of performance it happens to be less known and esteemed than many other works of high standing, though less in merit. On Friday, the 25th inst., the Sacred Harmonic Society submitted it to the scrutiny of as many persons as Exeter Hall could accommodate. Handel has shown that the oratorio is the highest walk of the art. "The Seasons," although called an "oratorio" in the programmes of this society, is altogether deficient of that choral feature which so pre-eminently distinguishes the "Israel in Egypt," "Messiah," "Samson," "Deborah," "Solomon," &c. Haydn's charms lie in the freshness of his melodies, and in the playful brilliancy of his instrumental accompaniments, rather than in the sublimity of his choruses. In fact "The Seasons" is but a dramatic pastoral cantata, and, considered as such, is excellent, and is abundant in materials for a treat of a highly intellectual order. As Haydn went to the "Paradise Lost" for the groundwork of his "Creation," he was similarly indebted to Thomson for his second theme. The text of Thomson is, however, frequently departed from, in order to preserve the measure of the poem when it was "done" into German, but subsequently undone and mended, to the great credit of Professor Taylor and common sense. The opening recitative depicts the departure of Winter and the advent of Spring, commencing with the well-

known line, "Behold, where sultry Winter flies;" this is followed by a chorus, invoking Spring to "wake to life and joy," another recitative, in which the cold is scattered, leads into the beautiful and familiar air, "With joy the impatient husbandman;" all nature is now vocal; and, with a general ascription of praise to the Great Supreme, the first portion closes. Part the second is full of gorgeous and highly descriptive note-painting; Summer with its oppressive heat, and cool sequestered shades, its thunderstorm, and serenity, its morning dawn, and evening shade. Autumn tells of abundant harvest, field sports, shooting, hunting, and the vintage; Winter opens up scenes of gloom, the snow-storm, and the friendly circle cheering the dreary night with jest and mirthful tale. The trio and final chorus sing of the second birth, in which awakened nature starts to life, free from sorrow, pain, and death. In the delineation of these rich subjects, Mme. Catherine Hayes, Mr. Wilby Cooper, and Mr. Weiss had a wide scope for their vocal attributes. Mme. Hayes gave an enchanting version of the difficult air, "Here amid these calm recesses," and Mr. Wilby Cooper in "Distressful nature," earned for himself a larger share of eulogy for descriptive singing than had been hitherto awarded. The famous hunting chorus, "Hark! the merry-toned horn," was excellently sung, not only with a rich volume of characteristic sounds, but with a precision of time and subordination of tone in the picturesque passages, heretofore scrambled through to the great detriment of the composition, and damage to the reputation of the whole choral force. Why the rustic ballad, "There was a squire," was omitted, needs an explanation. Haydn considered it a feature, and so have the public regarded it. If an objectionable sentiment has been recently discovered in the amusing tale of the farmer's daughter, one at all likely to wound the feelings of orthodoxy, it is beyond the reach of our capabilities, the more especially as the society's books, sold for the guidance of the uninformed, declare expressly that the "oratorio" is calculated to raise devotional sentiments in the human breast, and lead the mind to look through Nature up to Nature's God.

An unusually large attendance was given to the music of "Fidelio," on Saturday at the concert-rooms of the Crystal Palace. To a very great number, Beethoven was not a whit more attractive at the conclusion of the performance than before. The effective representation of this dramatic masterpiece without scenic accessories and all the *minutiae* connected with the opera is as mistaken an idea as ever entered a managerial mind. Large numbers went to hear the music because so much has been said about it; not a few from scruples at listening to it in its entirety elsewhere; and others because Beethoven is now in the ascendant. The music of "Fidelio," as the only entertainment, was not a "hit;" this was evident, on the one hand, from the coldness with which it was received by the unversed in operatic matters, and the regret of others somewhat familiar with them. There was a tolerably efficient chorus, and, as usual, a good band, with Mme. Rudersdorf as *Leonora*; Mr. Wilby Cooper, *Florestan*; Mr. Thomas, *Pizarro*; and Mr. Weiss, *Rocco*. If the Crystal Palace Company seriously contemplate a continuance of this style of entertainment, we could point to scores of works much easier to digest and much more entertaining than that of "Fidelio," although Beethoven was its composer.

Saturday night was the last of the English Opera season at Drury Lane. The operetta of "William and Susan" proved as amusing at its close as at its commencement. Italian opera on the same boards promises to be more than ordinarily attractive during the coming season, as artists of the highest rank and standing are already enlisted in the manager's ranks, and works of the most popular and varied character are projected.

The directors of the Monday Popular Concerts have no reason to be dissatisfied with the patronage bestowed on their projects. On the 28th instant St. James's Hall was again crowded to its utmost capacity, although but very slight alterations existed between the programmes of that evening and the one a week previous. In place of the quartet in C minor, was substituted a quartet in C; and in the room of the quartet in E flat, which opened the second part, the celebrated E minor was played. Miss Arabella Goddard performed, with M. Wieniawski, the sonata in A (Op. 47), for pianoforte and violin. The other principals were Herr Ries, Mr. Doyle, Herr Schreure, and Sig. Piatti.

The Musical Society of London are very vigorous in the prosecution of their enterprise. On Wednesday another concert took place at St. James's Hall, and notwithstanding the ungenial state of the weather a very slight diminution of visitors was perceptible. Bearing in mind the music of the two meetings previous, the programme wore a somewhat different cast of countenance. In the first part of the evening a selection from "Idomeneo" was submitted. To some extent this was commendable, as the opera itself has been most unaccountably shelved by the managers of Italian opera houses, and therefore if heard at all, it must be through the medium of the concert-room. The beauties of "Idomeneo" were, however, but slightly ransacked on this occasion—the vocal pieces given might be counted by looking at the hand; these, though admirably performed, constituted at the best but a series of unconnected fragments, not calculated to convey anything like a true impression of a work which, besides being one of Mozart's especial favourites, formed the stepping-stone to his afterwards colossal reputation. It was written when Mozart had arrived at the age of twenty-five, in the full blush of his early budding and early fading genius; written too under especial patronage, and fired by the opportunity of acquiring a long coveted fame just within reach, he exerted himself to the utmost and produced certainly one of his most delightful works. The overture is a perfect treat, thoroughly Mozartian; that is to say, full of charming melody, wondrously blended, and marvellously rich and pure; in short, the character of every piece in the opera is of the choicest texture, full of tender melodic wailing. Mme. Catherine Hayes gave an excellent reading to the aria, "Se il padre perdei," but Mr. Tenant being less at home in "Vedrommi intorno" was not pre-eminently successful. With reference to the three short choruses, they were extremely well received; the instrumentation, under the *bâton* of Mr. Alfred Mellon, left nothing for criticism to fasten upon. A concerto in F minor, by Professor Sterndale Bennett, proved beyond all question, if any existed, that we have English composers capable of writing music of a lasting order. Without doubt the learned Cambridge Professor is the best native pianoforte composer of the present day, and the only worthy continuer of Mendelssohn, on whose model the concerto in question appears to be based. It was rendered so faultlessly that the *andante* was encored by general consent. Miss Arabella Goddard, albeit, deemed it prudent to decline a repetition. The second part of the entertainment opened with a "Symphony in C," by Franz Schubert, stated to be the first time of performance in England. This statement will admit of correction, inasmuch as the Philharmonic Society ventilated the aforesaid symphony in 1844, under the superintendence of Mendelssohn. It has also been, we are inclined to think, twice brought under notice at the Crystal Palace by Mr. Manns. From the reception it met with on Wednesday evening, there is not much likelihood of its being very often repeated. The "music of the future," finds but little favour in the eyes of the present race; there are many beauties in the "C" of Schubert, but the composition is faulty from its length, want of form, and, withal, prolix beyond endurance. The audience appeared thoroughly "used up," and right glad to welcome its close. After this, Mme. Catherine Hayes sang the popular air from "Robert le Diable," ("Va dit elle,") and Weber's overture, "The Ruler of the Spirits," brought the third concert to a close just before a peal of iron tongues declared the approach of midnight.

NEW MUSIC.

Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson, Mus.Doc., and Characteristic Words by Thomas Moore, Esq. New Edition, Edited by J. W. GLOVER, Esq. Dublin: James Duffy.

ONE OF THE SURE TESTS of the value of a work consists in the spirit of rivalry manifested among publishers for excellence in the mode of producing it. Satisfied with respect to the merits of any projected issue, the next question is, in what more useful and attractive form can it be made to appear? Thus the inventive faculties are ever on the stretch, and the public can gratify their taste according to the varieties presented. On two occasions recently the works of Erin's immortal bard have come under our notice. Everything that Moore wrote, breathes an air of attachment to the land that gave him birth; his "characteristic words"—to quote the title-page—are perhaps more indelibly stamped with this feature than any other. There is more in them of genuine feeling and sincere thought, than a vagrant eye can gather up; the beauties evolve themselves while being gazed on; they fasten on the memory, and are very tenacious of their hold. These properties, in combination with native music, give them a permanency and estimation which few similar works are fortunate enough to attain. In this new edition, the words of all the verses are accompanied by the music with a pianoforte-part in full. This, though an expensive step, is bent in the right direction, and for which the editor claims originality. Our attention is also directed to a resetting of several instrumental pieces, among which is the famous "Carolan Concerto." Although some of the airs are undated, and are supposed to have had their birth in the far-off regions of dry antiquity, it is quite evident that the incomparable skill seen in this ancient music could never be predicated of extemporaneous bardic airs; it implies a knowledge of the diagram, and an exact division of the harmonic intervals; a just expression of the tones, and in the quickest movements a unity of melody. In the arrangement of the accompaniments Sir J. Stevenson's text is pretty faithfully adhered to. The execution of the work throughout betrays a familiarity with good models, and declares a faith in their excellence. After saying thus much in its praise, we are bound to remind the reader that this edition is not, and cannot be, complete, seeing that in the present state of the copyright of the work, Messrs. Longman are the only persons who have the right to publish the complete collection.

The Congregational Hymn and Tune Book. By the Rev. R. R. CHAPE, B.A. Bristol: J. Wright and Co.

IN THIS WE SUM UP 106 TUNES, arranged for four voices, neatly printed and firmly stitched, for sixpence! The motive for publication is not one of commercial remuneration; that is quite out of the question. Its aims are higher, viz., those of disseminating the knowledge of sacred music among the poor, so that the understanding may be strengthened when the faculties of the soul are attuned in ascriptions of praise to the Giver of "every good and perfect gift." The order of arrangement is clear and methodical, commencing with the season of Advent and proceeding *pedetentim* through the year. To the tunes for ordinary purposes—the great bulk of which are well known—are added several supplementary hymns for special occasions. If a wrong progression or a faulty rhyme is here and there stumbled against, it is amply atoned for by the fervid desire evinced on the part of the compiler, &c., to render the book serviceable to that class especially for whose use the undertaking was urged.

MUSICAL AND DRAMATIC GOSSIP.

MISS VICTOIRE BALFE, now singing with great success in Turin, has been engaged by Mr. E. T. Smith for his approaching season of Italian opera; and will make her *début* at Drury-lane Theatre in "La Sonnambula," supported by the new tenor, Signor Mongini, as *Elvino*. The young lady arrived in Paris on Sunday, *en route* from Turin.

It is announced by the Derby papers that a grand festival in honour of the birthday of Handel will be held in that town. Surely it would be better for the amateurs of Derby to come and take part in the great demonstration at Sydenham. A local celebration must necessarily be defective, and can only tend to subtract some amount of success from the metropolitan festival.

The *Manchester Guardian* states that during the seasons 1857-8 and 1858-9, Mr. Halle has produced at his Orchestral Concerts in that city nine of Beethoven's grand orchestral symphonies, four of Haydn's, four of Mozart's, and two of Mendelssohn's; nearly sixty overtures, and nearly fifty pianoforte solos and concerted pieces, in which Mr. Halle has taken part; besides a long list of miscellaneous and vocal pieces, and two oratorios—the "Messiah" and the "Creation." This list is a very interesting musical record.

The great success which attended the performance of Mendelssohn's "Ave Maria," by the Vocal Association at St. James's Hall has rendered it again necessary to repeat the work, with the whole of the finale to the opera of "Loreley," on Wednesday evening next, April 6th. "Two Marches," composed for a military band at Dusseldorf by Mendelssohn, and a new cantata, "The Birth day," by Mr. Lindsay Sloper (both for the first time in public), will be the additional attractions of the evening's performance. The band and choir, under the direction of M. Benedict, will number 400 performers.

Mr. Falconer's new play, "Francesca," was performed for his benefit, for the first time, on Thursday evening. In his announcement of this the author gives the following mysterious explanation of the purpose of his play: "The author has endeavoured in this play to present, in conjunction with a dramatic exposition of what seemed to him an interesting fable, and to reflect throughout its details, an abstract of the various romantic associations which, partly the children of fact and fiction, of history and poetry, of once stern realities and ever glorious imaginations, tend to idealise and to give a dream-like mythic beauty to the very name of Venice. It will, therefore, be understood that occasional similitudes, in the strain, to elder and more eloquently recounted dreams, are not sly plagiarisms, but meditated reverberations of their characteristic harmony."

Mr. T. H. Reynoldson, the author of the libretto to the operetta of "William and Susan" replies to some strictures upon his application of the name of "The Flying Dutchman," to a man instead of to a ship, by asserting that the "Flying Dutchman" was neither a man nor a ship, but merely a myth, and that he has therefore a "classical, and poetical, and lyrical licence to transform and treat a myth as he pleases." Upon this ground he has a perfect right to treat Jupiter as a horse or Venus as a mountain. Mr. Reynoldson further asserts that "a literary man's brains are his bread, and if he supinely allows them to be blown by the wind he must starve." If we must speak "by the card," Mr. Reynoldson may take a comfort in recollecting that if his brains be really bread, they are in no danger of being fly-blown.

Messrs. Howes and Cushing have added to their attractive entertainments at the Alhambra Palace, Leicester-square, an imitation of a Spanish bull-fight. There is no attempt to deceive the public, for it is expressly stated in the bills that the "bull" is a disguised horse, who goes through the pantomime of the fight with great cleverness and docility, whilst the members of the troupe are

dressed as picadores, matadores, and chulos, and a party of Spanish ladies and gentlemen representing spectators give a very faint idea of the reality, but serve to make up a very pretty spectacle. A correspondent of the *Times*, signing S. H. S., and who knows no more of the affair than what he gathers from the advertisement, depounces the introduction of bull-fights among us and invokes the interference of the Society for the Prevention of Cruelty to Animals. The wonderful performances of the Californian Brothers attract crowds nightly to the Alhambra Palace.

The demand for tickets for the great Handel Celebration, at Sydenham, on the 20th, 22nd, and 24th of June, is as great as it is unexpected. Three months have yet to elapse before the event, and yet all the blocks of seats next the orchestra are taken, and the sums already received by the directors exceed *nine thousand pounds*, on some days coming in at the rate of 600*l.* per day. As the works approach completion, the good effect of the acoustical arrangements becomes more and more apparent; and it is said to be beyond doubt that all within sight of the orchestra will hear thoroughly. From experiments made last week, it was estimated that by closing the orchestra the apparent power of the organ had been increased nearly three-fold, while the tone had been improved. The demand for seats for the series of performances has been regular throughout. Most of the tickets are taken in sets for the three days, but those taken for single performances present great uniformity, there being scarcely a difference between the single vouchers issued for each of the three days. This shows that, although the "Messiah" and "Israel in Egypt" present peculiar attractions, there is also a great feeling in favour of the "Dettingen Te Deum."

The dispute between Mr. E. T. Smith and Mr. F. Gye, as to which is to possess the Signor Graziani, has grown to such dimensions that the *Times* refuses to admit any further correspondence, except by way of advertisement. In reply to Mr. E. T. Smith's original statement, Mr. Gye complained that an important fact had been omitted, "namely, that the sum which M. Graziani claimed related to his engagement of last season, and not to that of the next." Why, who ever supposed the contrary? Who imagined that Graziani claimed money for the coming season? Mr. Gye also says that the arrears due to Graziani were only in respect of a fortnight's salary, and intimates that he is driven to law proceedings. In his rejoinder to this, Mr. Smith prints a letter from Mr. Gye to Graziani, offering excuses for the non-payment of the money. As a specimen of Anglo-French this is a curiosity:

"Royal Italian Opera, Covent-garden, le 15 Dec., 1858.—Mon cher Graziani: Pardonnez moi que j'ai laissé votre lettre si longtemps sans réponse. J'avais l'espérance de vous envoyer quelqu'argent avant ce jour, mais je vois que j'ai tant de choses à payer encore pour la théâtre que cela me seraît impossible. Je vous demanderai alors s'il vous plaît de laisser la somme que je vous dois à la saison prochaine, et en même temps de me pardonner si je vous ai fait souffrir de l'inconvénient.—Croyez-moi, mon cher Graziani, votre tout dévoué, FREDERICK GYE."

Mr. Smith adds that the true reason why he does not choose to submit the question between himself and Mr. Gye to arbitration is because his agent availed himself, during the late English Opera season, of his *entrée* here to lure away his ballet to Covent-garden, and he tried to do the same thing with his Italian Opera chorus. For this reason he feels "compelled to hold Mr. F. Gye at legal arm's length, and can only meet him in a court of justice."

A musical festival is to be held at Edinburgh, in commemoration of the Handel Centenary, on the 7th, 8th, and 9th of April. The performances will consist of "Judas Maccabeus," the "Messiah," a selection from "Samson," and a selection from "Acis and Galatea." The principal vocalists will include Mrs. Sunderland, Mrs. W. Howard, Mr. Perren, Mr. Wilbey Cooper, Mr. Weiss, &c. The orchestra will consist of sixty performers and the chorus of 150 voices. M. Sainton will officiate as conductor.

The American papers give a splendid *canard* as the achievement of a circus performer calling himself Signor Morelli, but really a Yankee by birth. This person, having declared that "he could cross the Niagara river, walking upon stilts, amid the foaming and unsounded rapids that whirl between Goat's Island and the Falls," a bet was offered by a Southerner of 1,000 dollars to 50 that he could not do so. This was accepted by the Yankee, and the 14th of February was appointed for the feat. Punctually to the hour Morelli appeared in fine health and spirits. "He had with him a pair of stilts, about 12 feet long, made of wrought iron, flat, sharp-edged, and pointed; shaped, in fact, almost precisely like a double-edged dagger. These were firmly lashed to his legs, and he walked towards the river with a confident smile. The morning was clear and cold, but he was attired very lightly, in a dress usually worn by professional gymnasts. At ten minutes past seven he stepped into the water, which, in another moment, was boiling, surging, and rushing beneath his feet. The boldest of the lookers-on held his breath in suspense, as the daring man receded from the shore. He alone seemed unmoved, and passed on slowly and carefully, avoiding the larger rocks, which were made apparent by the eddying current. His steps at first were very short and carefully made, but afterwards became bolder and longer. The stilts, of course, were so placed that the current struck only against their sharp edges, and produced but little effect; but the danger from sunken rocks, and the conviction that a single false step would send him to death, produced a feeling which was horribly painful. Once or twice he seemed to lose his balance, and a sickening shudder ran through each one of the beholders. Recovering himself, he still kept on—still receded, until to our straining eyes he could scarcely be distinguished from the foaming waters. The middle of the river was attained at last; hours seemed to have fled, but it was barely seventeen minutes since he left the shore. As he approached the deepest and most dangerous part of his route, the suspense became more fearfully intense. No word was spoken, except that one man offered another five dollars for moment's use of his lorgnette, which offer passed unheeded. Just as Morelli reached the swiftest and deepest part of the current, he seemed to totter—sink—he threw up his arms! I closed my eyes. Opening them a moment after, I saw that he was still standing. A few moments more, and he had reached the Canadian bank—he was safe, and fell exhausted into the arms of two men who were waiting to receive him. At this hour, 3 p.m. [adds the American journalist], he has nearly recovered; and, though still in bed, received the congratulations of dozens of visitors, who came pouring in. He left the American shore 950 feet above the fall, and came out about 1,000 feet above the Canadian. The money has already been handed over to him, and all will agree that it was fairly won. His generous opponent is able to afford his loss, and speaks in praise of Morelli more enthusiastically than ever." [We need scarcely add that, upon strict inquiry, the whole of this circumstantial statement turns out to be what the French call a *cavard*, the Americans a *sell*, but to which we are in the habit of applying a much more expressive term.]

A Paris correspondent relates that the Opera House was crowded last Saturday night by Parisians anxious to greet Tamberlik. The great tenor descends only at rare intervals to visit Paris, mistrusting the judgment and taste of an audience in France. Experience must, however, have taught him the groundlessness of such apprehension, for his reception was, if possible, more cordial and enthusiastic than last year. He took up the laurels which Mario had won as the *Trovatore*, and, all faded as they were from long wear and tear, Tamberlik contrived to renovate them and render them fresher and gayer than when they were first bestowed on his rival. In the popular but commonplace

"Di quella pira," Tamberlik astounded all and delighted many, by inserting his famous *Ut dièse*, so familiar to us in his cavatina in *Otello*. The enraptured audience not only insisted on an *encore*, but adopted the Italian custom of calling him before the curtain some half-dozen times, and insisting on the exhausted recipient of their applause panting forth his acknowledgments—a custom far more honoured in the breach than in the observance. His success has been tremendous, and well deserved. He remains only till the close of the ensuing month, and then proceeds to London.

M. Meyerbeer's new opera, which has so long been expected, was produced at the Opéra Comique on Monday. The name, which has so often been changed, was *Le Pardon de Ploërmel*.

The site of the new Opera in Paris has been at last decided. The building is to occupy the spot upon which the Hôtel d'Osmond stood until recently. One more appropriate certainly could not be found. It is situated in the very centre of the best part of Paris, and upon one of the most open of the Boulevards. Improvements that are yet to be made in the neighbourhood will furnish means of ingress and egress in connection with the new Opera far superior to those now possessed by the existing establishment.

SCIENCE AND INVENTIONS.

MEETINGS OF THE SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY.—At the meeting held on Monday evening, Sir R. I. Murchison, president, in the chair. The papers read were: 1. "Notes of a voyage up the Yang-tse-Keang, from Wosung to Hankow," by Mr. Laurence Oliphant, F.R.G.S., Secretary to the Earl of Elgin, with a Chart of the River, by Captain Sherrard Osborn, R.N., F.R.G.S.; 2. "View of the Great Valley of the Yang-tse-Keang before and after its occupation by the rebels," by Sir John Davis, Bart., F.R.G.S.; and 3. "Ascent of the Yang-tse-Keang," by Lieutenant W. Blackney, R.N., communicated by Captain Byron Drury, R.N., F.R.G.S. Dr. Shaw, the secretary, read Mr. Oliphant's paper, which commenced by observing that with regard to the expedition up the Yang-tse-Keang, it was gratifying to feel that its geographical value was fully equal to its political importance. It was scarcely too much to assert that the ascent for the first time of an unknown river for a distance of upwards of 600 miles from its mouth, in a ship of 1,300 tons, drawing 16 feet of water, was an achievement which had never been surpassed. The breadth of the river and the nature of its channel were unknown, but it was known that many of the principal cities were in the hands of the rebels; it was deemed advisable that Lord Elgin should be accompanied by a naval force to Hankow, the destination of the expedition. After describing the progress of the expedition, Mr. Oliphant proceeded to give a picturesque description of its progress up the river. Throughout the whole length of their voyage to Hankow not only did the banks of the river retain very much of the same character, but the cultivation did not perceptibly alter. The cotton district of Hong-Kwoh, which was the first on entering Hoopeh, was celebrated; and on the north and east of the Lootien range good teas were produced. The level plains afforded excellent pasture and herbage for herds of buffaloes. Although there was an appearance of a denser population, yet the expedition were not impressed with a high idea either of the fertility of the soil or of the wealth and abundance of the inhabitants. There could be no doubt that few rivers in the world offered greater facilities for navigation than the Yang-tse-Keang, and, although a ship drawing 16 feet of water a distance of 500 miles from the mouth in the dry season experienced some impediment in her progress, vessels of a smaller draught would always navigate it with ease. There was great traffic at Hankow, and there could be no doubt it was the only place on the lower part of the river which had any pretension to commercial activity. Political and commercial considerations were not within the scope of the present paper.

SOCIETY OF ARTS.—On Wednesday evening, W. Fothergill Cooke, Esq., F.R.S., in the chair. The paper read was "On the Practical Bearing of the Theory of Electricity in Submarine Telegraphy, the Electrical Difficulties in Long Circuits, and the Conditions requisite in a Cable to ensure Rapid and Certain Communication," by Mr. S. Alfred Varley. The author stated that he had brought this subject before the society because it had appeared to him that, in the discussions which had taken place, the principle of electrical science had not been clearly kept in view. The difficulties caused by the influence of electric induction, which had shown itself in telegraphic circuits since the introduction of gutta percha covered wire, although the theory had been so clearly stated by Faraday many years since, appeared to have been unexpected by most of our practical electricians, and it had even been referred to by some as a new fact which the electric telegraph had brought to light. After enlarging further on this subject, the author described a series of experiments which he made with the view of ascertaining the laws of induction, particularly in gutta percha covered wire. These were shown in a tabular form, and Mr. Varley then passed to the relative influence of quantity and intensity in electric currents, which, though accurately defined, he thought was often lost sight of in practice. Practically, it was found that when the insulation was perfect, there was no difficulty in working with minimum quantities, but when the insulation was imperfect, larger dynamic quantities were found to answer better. With reference to the difficulties caused by induction, the author pointed out what was erroneous in the conclusion derived from the experiments made by the electrician of the Atlantic Telegraph Company, and also showed the objections to the suggestions to obviate the effects of induction by using a return wire, instead of the earth. In conclusion he discussed the relative efficacy of some of the plans which had been suggested for reducing the amount of induction, and for modifying its effects, and stated that he had been for some time engaged in designing an apparatus for determining by actual experiment the amount of retardation experienced in submarine circuits possessing conductors of varying resistance, and insulated with different thicknesses of insulating material, which he hoped might tend to the solution of some of the problems involved in electric telegraphy.

GEOLICAL SOCIETY.—On March 23, Professor J. Phillips, President, in the chair, the following communications were read: 1. "On some Amphibian and Reptilian Remains from South Africa and Australia." By Professor Huxley, F.R.S. The author described the remains of a small labyrinthodont amphibian, which he proposed to call *Micropholis Stowii*. The fossil was discovered by Mr. Stow, and accompanied his paper "On some Fossils from South Africa" read on the 17th of November, when Professor Huxley said that it would prove to be an amphibian, and probably a labyrinthodont. It had been found impossible to work out the back part of the skull, so as to exhibit the occipital condyles, but the characters of the few cranial bones, of the teeth, and of the lower jaw, and the traces of a largely developed hyoidian apparatus, afforded evidence of the affinities of *Micropholis*. The generic appellation is based on the occurrence of minute polygonal bony scutes on the integument of the under surface of the head; in which character *Micropholis* has a remote resemblance to *Archegosaurus*. The scutes, however, are very different in their aspect from those of the last-named genus. *Micropholis* has little resemblance

with any European labyrinthodonts, except Metopias, and the singular so-called Labyrinthodon Bucklandi. The author stated he was not prepared to draw any decided conclusion as to the age of the karo or dicynodon beds, from the fact of the occurrence of labyrinthodont Amphibia in them, inasmuch as the labyrinthodonts range from the lower lias to the carboniferous formation inclusive; and Micropholis is unlike any of the labyrinthodonts whose precise age is known. The remains of a reptile found associated with Micropholis were stated to be those of a Dicynodon. The second part of the paper described the structure of the cranium, of the sclerotic ring, of a fragmentary sacrum, and of the humerus of the new species of Dicynodon (D. Murrayi) from near Colesberg. Attention was directed to the complete ossification of the crano-facial axis, and to the resemblance in the bony walls of the olfactory apparatus to that of birds. Specimens of the fossil-wood found with the remains of D. Murrayi had been submitted to Dr. Hooker, and declared by him to be coniferous. 2. "On Rhamphorhynchus Bucklandi, a Pterosaurian from the Stonesfield Slate." By Thomas H. Huxley, F.R.S., Sec.G.S., Prof. of Natural History, Government School of Mines. The author based his account upon a fragment of a lower jaw discovered by the Earl of Ducie in the quarries of Sarsden, near Chipping Norton; on a coracoid bone from the Stonesfield slate; on a fragment of a lower jaw; and a fine specimen of a lower jaw. These remains prove that the Stonesfield Pterosaurian belonged to the genus Rhamphorhynchus of Von Meyer, and that it had nearly twice the size of the liassic dimorphodon macronyx. The mandible of R. Bucklandi is remarkable for its stoutness and the depth of its rami towards the symphysis, which is short and produced into a stout curved median edentulous rostrum. The teeth are similar in form, flattened and sharp-pointed, distinct, and not more than seven in number on each side; the last tooth is situated rather behind the junction of the middle with the posterior third of the jaw. 3. "On a Fossil Bird and a Fossil Cetacean from New Zealand." By Thomas H. Huxley, F.R.S., Sec. G.S., Prof. of Natural History, Government School of Mines. These remains were, the right tarsometatarsal bone of a member of the Penguin family, allied to Eudyptes, but indicating a bird of much larger size than any living species of that genus, larger indeed than even the largest Aptenodytes, and to which the name of Palaeudyptes antarcticus was given,—and the left humerus of a small cetacean, more nearly resembling that of the common porpoise that of any other member of the order (Balena, Balaenoptera, Monodon, Delphinus, Orca, Hyperoodon) with which the author had been able to compare it. Nevertheless, as there are very marked differences between the fossil humerus and that of Phocaena, Prof. Huxley named the species Phocaenopsis Mantelli. Mr. W. Mantell, F.G.S., to whom the author was indebted for the opportunity of examining these bones, stated that the beds whence they were obtained were certainly of tertiary age, and of much earlier date than the epoch of the Dinornis, which he considered to have been contemporaneous with man. The Palaeocyptes was from an older bed than the Phocaenopsis. Prof. Huxley drew attention to the remarkable fact that a genus so closely allied to the penguins which now inhabit New Zealand, and are entirely confined to the Southern Hemisphere, should have existed at so remote an epoch in the same locality. 4. "On the Dermal Armour of Crocodilus Hastingsiae." By Thomas H. Huxley, F.R.S., Sec. G.S., Prof. of Natural History, Government School of Mines. The author, after mentioning the armour of articulated dorsal and ventral scutes which he had recently discovered in two of the three living genera of Alligatoridae, viz., Caiman and Jacare, showed that similar scutes are found associated with the remains of Crocodilus Hastingsiae, a fine skull and some scutes of which reptile, from Hordwell, were exhibited. With respect to the suggestion of Prof. Owen, that the Alligator Stantonensis might possibly be a variety of Crocodilus Hastingsiae, the author stated that he had observed in several specimens of the recent Crocodilus palustris, which by its straight premaxillo-maxillary suture, and the general form of its skull, most nearly approaches C. Hastingsiae, a tendency to assume the alligator character of a pit, instead of a groove, for the reception of the mandibular canine. Sometimes there is a pit on one side and a groove on the other, and sometimes incomplete pits on both sides in this crocodile. Crocodilus Hastingsiae still more nearly approaches the Alligatoridae in the number of its teeth and in the characters of the dermal armour now described, so that the probability of its occasionally assuming the alligatorian dental pits on both sides is greatly increased.

INSTITUTE OF ACTUARIES.—On Monday, March 28, W. B. Hodge, Esq., in the chair, a paper was read "On the Settlement of Losses by Fire, under specific and average policies, separate and combined." By David Christie, Esq. The writer noticed the anomalies of the present system of the settlement of losses, and strongly advocated the necessity of making policies concurrent, so as to keep the average principle undisturbed, and also the abolition of specific policies. He noticed the theory of Mr. Atkins, that the actual amount of loss, if not exceeding the sum insured, should represent the liability of a specific policy, when the property is covered by both kinds of policies. To illustrate this theory, suppose that an average policy of 5,000*l.* and a specific one of 4,000*l.* are issued on property worth 10,000*l.* and that a loss of 2,000*l.* takes place, then the liabilities of the average and specific policies will be respectively 1,000*l.* and 2,000*l.* but, as the actual loss is 2,000*l.* the proportions actually payable will be 66*l.* 13*s.* 4*d.* and 1,333*l.* 6*s.* 8*d.* But suppose that, instead of one policy of 4,000*l.* there are two of 2,000*l.* each, then the liability of the average policy will be 1,000*l.* as before, but that of each of the specific policies is 2,000*l.* making a total liability of 5,000*l.* and as the actual loss is 2,000*l.* the average policy will have to pay 400*l.* and each of the specific policies 800*l.* Here we have a result differing from the former; but the true method of adjustment will be to take specific policies at their full amount, and average policies in their exact proportion to the total value of the property. Thus, if an average policy of 20,000*l.* and two specific policies, X and Y, be of 5,000*l.* and 10,000*l.* respectively, be taken out on property worth 40,000*l.* of which 20,000*l.* is lost, the liability of the average policy will be 10,000*l.* (half the loss), and those of X and Y their full amounts, making a total of 25,000*l.* this being greater than the actual loss, the sums payable on the three policies will be proportionately reduced, and will be respectively 8,000*l.*, 4,000*l.*, and 8,000*l.*—The honorary secretary announced the conditions on which a prize would be given for the best essay by an associate.

THE PHILOSOPHICAL INSTITUTION OF EDINBURGH.—We are glad to perceive from the report issued by the directors to the thirteenth annual meeting of this excellent institution, on the 29th ult., that its prosperity is uninterrupted. The ordinary income, from the 1st of March, 1858, to the 28th of February, 1859, was 2,505*l.* 8*s.* 9*d.* whilst the ordinary expenditure was 2,300*l.* 6*s.* 10*d.* After discharging all claims up to the 28th of February, the balance in favour of the institution was 889*l.* 16*s.* 10*d.* besides 1,039*l.* 14*s.* 4*d.* at the credit of the reserved fund. During the past season the attendance in the lecture-hall has been larger than during any former year, the list of course delivered including lectures by Dr. Hook, of Leeds; Mr. David Page, Professor Scott, Dr. Gairdner, Lord Stanhope, Professor Kelland, and Charles Mackay, the poet. The library has also received many extensive additions, by purchase and otherwise, amounting to 746 volumes, the whole collection now consisting of nearly 12,000 volumes. The total number of issues during the year has been 63,637, being 2,486 more than during the previous year.

MANCHESTER STATISTICAL SOCIETY.—At the monthly meeting of this society held on Monday evening last, the Rev. Canon Richson, in the chair, Mr. John Robertson read a paper entitled, "The Insalubrity of the deep Cornish Mines, and as a consequence, the Physical Degeneracy and Early Death of the Mining Population."

SCIENTIFIC ITEMS.

A NEW PAPER.—A French gentleman has discovered a new mode of making paper. It is by boiling slices of wood with a mineral and vegetable alkali. The inventor states that he can produce, from fifty-four kilograms of slices of fire-wood and five kilograms of alkali, a ream of very large paper, as white as snow and as fine as silk.

NEW APPARATUS FOR CHEMICAL ANALYSES.—M. Berthelot has invented a gas apparatus for applying heat to test-tubes, free from the inconveniences hitherto complained of in all gas apparatus for that purpose. It consists of six lamps and as many chimneys, which may all be placed in any way the operator may require. Each lamp is composed of three horizontal iron cylinders 15 centimetres in length, and 2½ centimetres in diameter. Each of these cylinders has eight rows of very small holes parallel to the axis and others in its bases, besides a large one in one of them, into which the tube conveying the gas fits. One of the cylinders is lower than the other two, and when a light is applied to the holes the small blue flames issuing from them may either be kept separate or made to join in a large vertical flame. It is in the midst of this flame the test-tube is placed, resting on supports of wire which traverse the chimneys of the lamps. These chimneys are tubes bent in the form of an inverted U, and are equal in number to the lamps. The operator is not exposed to any inconvenient radiation of heat, since the chimneys, which are of sheet-iron, hardly receive any warmth during the experiment, which shows that nearly all the calorific has been absorbed by the test-tube.

DONATI'S COMET.—Since the disappearance of Donati's comet, astronomers have had time to make a deliberate comparison of notes, and complete those calculations which for a time were left in the rough: the following summary is given by Mr. George Bond, of Harvard College, U.S. The most recent intelligence leaves no room to doubt that the comet of Donati is periodical, having a time of revolution of about two thousand years. Different computers have arrived at varying results: for example—Watson, 2,415 years; Bruhns, 2,102 years; Löwy, 2,495 years; Graham, 1,620 years; Brünnow, 2,470 years; Newcomb, 1,854 years. Supposing its perihelion passage to have occurred at the beginning of the Christian era, it must have passed its aphelion in the early part of the tenth century, at a distance of 14,300,000,000 of miles from the sun, its velocity at that point being 480 miles per hour.

THE METAL NIOBIUM.—The rare and little known metal niobium has been the object of a course of experiments by Mons. H. Rose. He has lately published in part the results of his long and laborious investigations. He finds that metallic niobium is most easily prepared by heating the double fluorides or hypofluorides of niobium and the alkaline metals with sodium to a strong red heat in a crucible of cast iron. After cooling, its black mass is mixed with cold water in a platinum capsule; the metallic niobium boiled in water, and finally washed in alcohol and water till the washings leave no residue on evaporation. To obtain the metal in a purer form, a tolerably thick layer of chloride of potassium is placed upon the mixture of the fluorides and sodium before ignition. Metallic niobium is a black powder, and a conductor of electricity.—*Titan.*

SUB-MARINE CURRENTS.—M. de la Ronce, an officer of the French navy, has recently invented a very simple instrument for calculating currents at any depth below the surface of the sea. It consists of a conical body surmounted with a sort of weathercock fixed in a frame, which supports a reometer; its shaft passes through a horizontal toothed wheel provided with a catch. It also carries a magnetic needle; and two conducting wires attached to a voltaic pile on board the vessel establish a communication with two electro-magnets placed in the centre of the instrument. To use it, it is thrown into the sea, being first secured by a line to the flag halliard; the electric wires are unrolled as much as is necessary to enable the apparatus to sink to a given depth. After this experiment the angle marked by the needle with the primitive position of the weathercock determines the direction of the current. This instrument may be highly useful in ascertaining the existence of an under current in the Mediterranean, which is believed to carry the waters back to the ocean through the Straits of Gibraltar; it may also, under certain latitudes, serve as an indicator of hurricanes, which do not commence until several hours after the current has changed its direction.

CORN FOUND WITH MUMMIES.—In a late number of the *Journal Pratique d'Agriculture* M. Vilmorin doubts the genuineness of these crops which are said to have been found with mummies, to be consequently upwards of three thousand years old. There can be doubt, he contends, that the corn of our time loses its power of vegetation after a lapse of ten or twelve years at the utmost, even in the case of Spanish or Moorish grain, which preserves its vitality longest. Now, why should the Egyptian corn reaped thirty centuries ago be otherwise constituted in this respect? M. de Vilmorin admits that it has had the advantage of a constant temperature during the whole period of its stay in the catacombs, but this is not sufficient, he remarks, to produce such astounding longevity. If the vessel in which it was contained was hermetically closed, there must still have been air enough inside to produce a certain degree of decomposition and render the grain rancid; if the vessel was open, the bituminous effluvia of the mummy could not fail to exercise their well-known destructive influence on the seed. Still, many highly respectable persons have affirmed that they have obtained crops from the corn of mummies. M. de Vilmorin, without doubting their veracity, thinks they were mistaken; they did get crops, but not from the corn they had sown. Were they quite sure, he asks, that the mould in which they sowed, or the manure they used, did not contain some grains of corn ready to vegetate under favourable circumstances? Suppose a man to sow some Egyptian corn on a particular spot of his garden, if after a while nothing springs up he forgets the circumstance, finding the failure perfectly natural. If, on the contrary, a few stalks sprout up, he is overjoyed, cultivates them with extraordinary care, and obtains some excellent grains of corn, perhaps of an extraordinary size too; and this he reaps, and gives some to his friends as the genuine produce of mummy corn. It is thus, according to M. de Vilmorin, the delusion has spread and been generally adopted. In reply to this a correspondent writes: In 1845 I received in New Brunswick two grains of mummy wheat from the late Dr. William Hamilton, of Plymouth, which I planted in the spring, and which produced two small ears of bearded wheat; this grain was resown in the following spring, and remained in the ground through the summer and winter following, and in the succeeding summer produced a most luxuriant crop, the ears being five and six inches in length. It was impossible that there could be any doubt that this corn was produced from the two grains received from Dr. Hamilton; and although in some degree it resembled the Talavera bearded wheat, yet it was distinguished from that variety, and of more luxuriant growth. The preservation of the grain is sufficiently accounted for by the dryness of the atmosphere in Egypt, where there is no rain fall; as, without air, heat, and moisture, there could be no germination or decay.

EXPLORATION OF THE NILE.—A letter from Marseilles, of the 26th ult., states that a fresh expedition has been organised for discovering the source of the Nile. The expedition is conducted by M. Miani, a Venetian, who has inhabited Cairo for the last ten years. He is a member of the Geographical Society of Paris, and the author of a map of the Valley of the Nile. He has carefully studied the various difficulties attending his perilous enterprise. The expedition will fix its head-quarters at Kartoum, in Upper Egypt, a town in which about a dozen natives of Marseilles or Genoa reside. M. Miani is supplied with a formidable *materiel*, and his escort is to be numerous. He takes with him a quantity of French trinkets, to present to the chiefs of Arab tribes, or to African princes, or for traffic. M. Miani's expedition has a double character—first scientific, and next commercial. M. Miani has already contracted with merchants in Paris for the delivery of elephants' teeth, gold dust, copper, coral, indigo, lion, panther, leopard, and tiger skins, which are of great value in Paris. The members of the Miani expedition are armed with Minie rifles, which kill at 1,000 yards, and with sabres similar to those of the Chasseurs of Vincennes, which fit to the rifles. They are likewise furnished with cuirasses and metallic masks, to protect them from the bites of poisonous insects. They carry with them likewise a supply of frightful masks calculated to terrify the most savage tribes. The members of the expedition, who will feed themselves as they can, and chiefly by the chase, will traverse Nubia, Sennar, and Abyssinia. They expect to go far beyond the equator, and to ascertain whether such a tribe of negroes exists as the Niam-Niam; and, if they find protection, they will traverse Africa in its entire length, and come out on the coast opposite Zanzibar.—[We need not say that we wish our French friends every success, although we must admit that these "frightful masks" do not inspire us with much additional confidence.]

THE REINTERMENT OF JOHN HUNTER took place in Westminster Abbey as announced. The coffin, which had been deposited in the Abbey on Saturday evening, was re-interred on the north side of the nave (as the *Times* reporter says), between Wilkie and Ben Jonson; only as Wilkie happens to have been interred in the Bay of Gibraltar, the definition of locality is rather a wide one. No portion of the service appointed for the dead was read over the grave. The following was the order of procession: The remains in the original coffin, borne on a high bier, followed by the Dean of Westminster (without his robes) and Mr. Baillie, a grandnephew of Hunter; Lord Ducie and Dr. Clarke, of Cambridge, as representing the trustees of the Hunterian Museum; Mr. Buckland (a son of the late respected Dean of Westminster, and to whom the profession is indebted for the discovery of the remains) and Mr. Owen, the late Hunterian Professor; Dr. Mayo and Mr. Green, the Presidents of the Royal Colleges of Physicians and Surgeons; the Council and Professors of the College of Surgeons; the Censors of the College of Physicians; the Master and Wardens of the Apothecaries' Company; Mr. Thomas Bell, F.R.S., President of the Linnean Society; Mr. Skey, F.R.S., President of the Royal Medical and Chirurgical Society; Mr. Hilton, President of the London Medical Society; Dr. Baly and Mr. Stanley, of St. Bartholomew's Hospital; Dr. Tyler Smith and Mr. Spence Smith, of St. Mary's Hospital; Dr. Bennett and Mr. Solly, of St. Thomas's Hospital; Dr. Chowne and Mr. Hancock, of Charing-cross Hospital; Dr. Ogle and Mr. Tatum, of St. George's Hospital; Dr. Freer and Mr. Shaw, of the Middlesex Hospital; Dr. Radcliffe and Mr. Holt, of the Westminster Hospital; Mr. Ferguson, of King's College; Mr. Gay, of the Great Northern Hospital; and many distinguished provincial surgeons. Arrived at the grave, the coffin was deposited in its final resting-place, where it was inspected by the assembly. The subscriptions for a statue to Hunter have already reached 600L.

MEETINGS FOR THE ENSUING WEEK.

Monday, April 4.—London Institution, 2. General Monthly Meeting.—7. Mr. John Ella, "On Chamber, Orchestral, and Ballet Music."—Entomological, 8.—British Architects, 8.—Medical, 8.

Tuesday, 5.—Royal Institution, 3. Professor Owen, "On Fossil Mammals."—Civil Engineers, 8. 1. M. Alphonse de Brusaut, "On a New System of Axle-boxes and Journals for Machinery without Oil." 2. Mr. B. McMaster, Assoc. Inst. C.E., "On the Permanent Way of the Madras Railway."—Pathological, 8.—Photographic, 8.

Wednesday, 6.—London Institution, 3. Mr. E. W. Brayley, "On Meteorology."—Society of Arts, 8. Mr. George Wallis, "On Embroidery by Machinery."—Geological, 8. 1. Dr. T. Wright and Mr. R. Etheridge, "On the Coal-Jolts of Gloucestershire, compared with that of Yorkshire." 2. Mr. Hull, "On the South-Eastern Association of the Lower Secondary Rocks of England."—Pharmaceutical, 8.—Royal Soc. Literature, 8.

Thursday, 7.—Royal Institution, 2. Prof. Tyndall, "On Pneumatics."—Royal Society Club, 6.—London Institution, 7. Prof. Bentley, "On Vegetable Substances used for the Food of Man."—Society of Antiquaries, 8.—Linnean, 8. 1. Mr. Barter, "On the Vegetation of Western Africa." 2. Dr. James Salter, "On the Cranial Characters of a Rat new to the British Fauna." 3. Dr. Salter, "On the Moulting of the Lobster and Shore-Crab." 4. Dr. Sandwith, "On the Habits of the Aye-Aye."—Chemical, 8. 1. Dr. Oding, "On the Atomic Volume of Lithium." 2. Mr. N. Tate, "On some Experiments with Boracic Acid."—Artists and Amateurs, 8.—Royal Society, 8.

Friday, 8.—United Service Institution, 3. Captain Cheaney, "New Zealand considered as a Field for the Emigration of Military Men."—Astronomical, 8.—Royal Institution, 8. 1. Mr. James Page, "On the Chronometry of Life."

Saturday, 9.—Asiatic, 2.—Royal Institution, 3. Mr. J. P. Lacaita, "On Modern Italian Literature."—London Institution, 3. Mr. E. M. Brayley, "On Meteorology."—Royal Botanic, 8.

LITERARY NEWS.

The Earl of Derby, the Chancellor of Oxford University, has appointed the Earl of Carnarvon to the office of High Steward, vacant by the death of the Earl of Devon. The Earl of Carnarvon gained a first-class in classics in Michaelmas Term, 1852.

Messrs. Nutt and Williams's and Norgate's reprint of the Vatican New Testament has also been a successful speculation. About 700 copies were subscribed for, and the remainder were very nearly all taken by the trade within a week of publication.

The *Bookseller* supplies some interesting items of intelligence. Mr. Edward Edwards, the author of the valuable work on Libraries, recently published by Mr. Trübner, and late Chief Librarian of the Manchester Free Library, has resigned that post, and joined the firm of Dunnill and Palmer.

The *Bookseller* is informed from America that there is no probability of an increase in the present import duties on English books, as stated some time since in the *Publisher's Circular*.

At the quarterly meeting of members of the London Mechanics' Institution, the president in the chair, report was made of the more favourable state and prospects of the institution, and it was announced that about 1,500L. had been already obtained by subscription.

Lady Bulwer Lytton has presented to Mr. W. A. Woodley, editor and proprietor of the *Somerset County Gazette*, a handsome and costly inkstand, as an acknowledgment of services rendered by him in exposing the circumstances connected with her late removal to a lunatic asylum, and thus contributing to her speedy release. Lady Lytton intends residing permanently at Taunton.

It is now stated that Mr. Spurgeon will visit America; having received an invitation to do so from "responsible gentlemen of various denominations in New York." It appears from this that the gentlemen of various denominations in America are disposed to be catholic in their choice of a preacher. The

sermons to be preached by Mr. Spurgeon are, it is said, to be very limited in number and the price charged for admission is to be two guineas; which is certainly putting up Mr. Spurgeon's religion at a very high price.

Meetings of the Cambridge University Commissioners were held at 6, Adelphi-terrace, on Tuesday the 22nd, Wednesday the 23rd, Thursday the 24th, and Friday the 25th instant. The commissioners present were the Right Rev. the Lord Bishop of Chester, the Right Hon. M. T. Baines, M.P., the Right Hon. Sir Lawrence Peel, the Rev. Dr. Vaughan, and Mr. Horatio Waddington.

On Monday afternoon a public meeting was held in the large room at Willis's, for the purpose of promoting a subscription which had been commenced with a view of enabling Lord Brougham and Mr. Joshua Walker, the trustees of the London Mechanics' Institution, to purchase the premises which it occupies in Southampton-buildings, and thus release his lordship and his co-lessee from all liability, and place the institution on a firm and durable basis. The Earl of Carlisle took the chair, and there were also present on the platform the Earl Granville, Lord Feversham, the Bishop of St. Davids, and other noblemen and gentlemen. Resolutions for the furtherance of the object of the meeting were proposed and carried, and arrangements were made for carrying the same into effect.

The following tribute to Poerio and his fellow-exiles appears in the *Spectator* from the pen of Leigh Hunt:

TO POERIO AND HIS FELLOW-PATRIOTS.

O noble souls freed from the foulest spite
That ever tyrannos and heartless fool
Wreak'd on the worth that shamed his worthless rule,
Linking your very bodies, day and night
With lower souls, in hopes your patient might
Would droop despairing, as by Stygian pool;
(but you, oh you, masters in sorrow's school,
Lit the heart-touch'd lowness to your height);—
Oh, resting now, where men can trust a throne,
And served with such deep honour as endures
Beyond all gauds (for in comparison
With years of conquest over woes like yours,
Glory, the Frenchman's feather, may be spurn'd)
Live long the new-found life your great good hearts have earn'd.

It will be seen that the bard who sang the "Story of Rimini" has not lost all his fire.

The Rev. George Gilfillan delivered a lecture in the Madras School-room, Banff, on the evening of Tuesday, the 22nd ult. The subject chosen was "The Comparative Influence of Paganism, Modern Infidelity, and Christianity on Literature." The lecture is reported by the Banffshire papers to have been delivered "in that forcible, dignified manner for which Mr. Gilfillan's voice and appearance are so well suited; that it literally riveted the attention of the audience—the stillness being only broken by enthusiastic applause." On Wednesday evening, Mr. Gilfillan delivered the same lecture in the United Presbyterian Church, Keith; and on Thursday evening he lectured on "The Scriptural and Geological Histories of the Creation of the World, with some remarks on Miller's 'Testimony of the Rocks.'" At the Independent Chapel, Huntley, speaking of Hugh Miller as a journalist, Mr. Gilfillan said: "Apart altogether from Hugh Miller's merits as a man of science, and as a describer of Scottish scenery and manners, his worth as a Christian journalist has never been fully estimated. He was one of the very few newspaper writers of the day who tried every political, moral, and literary topic by the standard of Christianity. Too often in our time the press is, more or less, systematically opposed to Christian principle. Even when not avowedly infidel, it is often averse to the introduction of religious topics, contemptuous of religious men, and unwilling to test any matter by the laws of the Word of God. It was far otherwise with Hugh Miller. He felt that the office of a journalist was a most serious and responsible one, and he acted on this principle. He did not, like some papers, square off a certain space for bits of Scripture and religious quotations—a sort of God's acre—and then leave all the rest of the field open to malice, envy, misrepresentation, and all uncharitableness. He sought to steep his whole sheet in essential Christianity. He did not entirely succeed in this; he was sometimes betrayed by passion, pique, or party necessities, into feelings and language opposed to the spirit of the Gospel. But this was inevitable, and we regret it less than we do the fact that so few have followed his example, and that in Christianity as well as in commanding genius and rugged honesty, Hugh Miller, in the metropolis of Scotland, stood at his death nearly, if not altogether, alone."

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